

SEVEN DAYS

20 YEARS

Becoming Christine

Transgender Vermont Electric Co-op CEO prepares to walk into work as a woman

BY TERRI HANLÉNBECK, PAGE 20



WHAT'S UP, DOCS?

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Vermont faces a physician shortage



SUNFLOWER POWER

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Pressing non-GMO oil in Addison



SMOOTH MOVES

PAGE 52

'a Ful | Cleveland yacht on

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COPS IN THE ARK

Police body cams are being touted nationwide as a way to shed light on law-enforcement encounters, and Burlington police said last year that officers would use them to record confrontations. They said that and transparency. Children's Sports Attorney J. J. Bennett said, "Seven days at the time." On Monday it became apparent that the decision was not permanent.

Danielle Irwin's news conference to announce that law-enforcement officers who had one awarded a police-training certificate must first be cleared of criminal wrongdoing. There was an added detail, though. During a nightline broadcast outside the news center, officers turned off their body cams out of concern that they'd get in the dock, would give testimony in the courtroom.

According to authorities, it all started when a family member reported that James Hennessey, 20, said he was going to bang himself. Hennessey, police said, Hennessey threatened officers, and it appeared he had a knife inside the cruiser. He later drove down police and on either reported that Hennessey slumped out of the vehicle and walked toward officers while reaching into his waistband, and officers again fired. Hennessey was taken to have self-harm in his garage and under the table.

Hennessey disputes the police version of events, and he at times said, "My chest feels very uncomfortable." Hennessey, Vermont Public Radio's "Top Dogs" showed a new marker for the body cam. The Burlington police said and found out that the right camera turned off — while the camera, separate.

Police released a statement in response, saying that the department's engineers to find body camera for the case of increased accountability outside of camera technology about the "to use them." Further, the department's statement said, "The state's attorney's concern that camera members of the department may have given the state police investigators inaccurate information about the capabilities of the camera remains further review."

Read reporter Mike Davis full story post at www.burlington.com.



facing facts



IN THE

Assured that local savings banks' investment property should be sold to Vermont Public Radio.



NOT WORK

But the local savings banks' investment property should be sold to Vermont Public Radio.



PLAN SPARK

A first look at a budget for the year 2019. The plan is to be a first look at a budget for the year 2019.



ONE MORE

But the local savings banks' investment property should be sold to Vermont Public Radio.

15,000

That's the number of votes Ben Patrick (D-VT) has on the US Senate ballot. The US Senate ballot has 15,000 votes. Ben Patrick (D-VT) has 15,000 votes.



TOP FIVE

MOST POPULAR FROM 11/4/2018-11/10/2018

1. **Connecticut Bridge & Highway** by Alice Lutz. The On-City's winning its own party to a real success.
2. **For the State Board of Education** by Ben Patrick. The state board of education is a real success.
3. **Ball and Pencil Case** by Ben Patrick. The state board of education is a real success.
4. **Pat & Ben's Vermont's Learning Right** by Ben Patrick. The state board of education is a real success.
5. **Connecticut Bridge & Highway** by Alice Lutz. The On-City's winning its own party to a real success.



tweet of the week:

By @savage

There are people who I have known for a long time who are going to be out of the state. I'm not sure if they are going to be out of the state.



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BEST FOR BT

We appreciate Kevin J. Kelley's mention of our efforts to keep Burlington Telecom locally owned and operated (WTE "What's Happening With Burlington Telecom" October 20). However, we would like to clarify some points in the article.

In fact, we have not just "200 members who have paid a minimum of \$10 to have a say in its construction" but close to 800 members, all of whom have pledged at least \$250 each. We haven't asked for that money because we don't need it until we have a deal with the City of Burlington. Until then, all we have asked of our members is the minimum we need in order to put together an offer to present to the city.

Will the pledge money of 800 members buy Burlington Telecom? Of course not. No more than the pledge money of Union River Co-op members bought them a new store in downtown Burlington. There will be other financing involved. In the end, we believe that we can demonstrate to the city that co-op ownership of BT will best serve the interests of subscribers, taxpayers and our community.

Alan Wagener
BURLINGTON

Wagener is a member of the Keep
BT Local board of directors

RESTONE CHALLENGE

See Fred Hile in JOE Message: "Be done Pitches Large Apartment Building in Old North End" (October 28). He could have donated the amphitheater to the city, created another wonderful public park, preserved it as a teaching resource for Burlington College and given his extended family permanent recognition in the Burlington community. He didn't.

Restone has a chance to make up for Percy's failure of nerve, generosity and long-sightedness. Fifty "units" of modestly affordable housing. Nobody needs it, but there's a sucker born every minute, and Restone is positioned to sell him or her the moon — and the sea.

For Restone, the real opportunity is to create the beautiful public space park that this site wants to be. Restone should give it to the Old North End community in recognition of all the profit that the community has already generated for them, and out of a sense of pride in what Restone has done — and plans to do — for the larger Burlington community permanent and transient.

The park, in the end — or beginning — of an increasingly diverse and vibrant North Street would also be a valuable amenity to the new residents of the co-located Commerce on Temporary Shelter and to the neighbors as Lakeview Terrace.

Wouldn't it be nice if for once a developer did something nice for the neighbor?

Unrealistic? All these generous souls who gave their money and their land to create the parks we already have and enjoy didn't think so.

Monica Canale
BURLINGTON

NO DISCRIMINATION INDEED

I was deeply disappointed to see the Vermont Fish & Wildlife commissioner quoted saying something clearly untrue in order to defend the cruel practice of trapping (Vermont Wild Wonders to Keep Pets Safe From Traps" October 21). According to the story he said, trapping is not "discriminatory." Not only was my sweet dog Roy caught in a leg-hold trap intended to catch a coyote, the department's own information documents nontarget animals, including endangered species, caught in these traps.

The very conservative American Veterinary Medical Association opposes the type of leg-hold trap used in Vermont because of its indiscriminate nature. Not to put too fine a point on it, but even the president of the Vermont Trappers Association, who was featured in the story, acknowledged, "I've caught lots of dogs in traps."

A day or two after Roy was caught, I went back to see if the trap was still there. It was, and in it was a two-and-a-half pound rat — not even in the same genus, family, order or class as a coyote, and one worth the same. Unfortunately, a licensed wildlife rehabilitator determined its leg was broken, and the animal had to be euthanized.

Enough already. It's time for an honest dialogue about how to mitigate the negative impacts of trapping in Vermont.

Jenny Carter
RAMPOUR CENTER

CORRECTIONS

Due to a production error, the movie review of *The Book of Eli* was paired with a still from *The Ex*. The Apology.

Last week's "Guest Concerns" misidentified a cemetery damaged during a car chase. That cemetery is in Rutland.

SAY SOMETHING!

Seven days wants to publish your rants and raves. Your submissions options include:

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2

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VIDEO SERIES



Unsubscribing by



Stuck in Vermont: Deer season opens on November 15, so it's time to watch the 2019 'Stuck' episode, which features Salinger participating with Tom Rogers from Vermont Fish & Wildlife.

Killer Instinct

A Seven Days editor confesses his off-the-taboo passion

BY PATRICK B. KELLY

I must have been 8 or 9 years old when my father bought me my first .308 Rem-700. Just holding it made me feel trusted, and more grown-up. Initially, I'd come home from school and spend the evening after dinner in our cellar, lying prone, plugging a cardboard box with mini-easter bunnies, I told it to myself and imagined a real hunt. I learned how to exhale and hold it, to steady a shot. I learned to respect the business and it's gun. I learned how to clean.

Days in hand, a bird and I would spend entire days on his family's dairy farm. As we struck out in the morning, often in fall

camouflage and black face paint, the crickets and ponds opened up a new world to me. It was always the crickets, crawling and silent. But I needed to listen for it to come alive.

I learned the grace of bounding deer, the speed and backward dart of a rabbit, the song of migrating birds, and the crickets' silence of a warren. I wished a moment to bring them home after successful hunts, in one of the ability to understand and capture these creatures. I sat around the dinner table and heard tales of these denizens. I learned to sit still, and I learned



20/20

HINDSIGHT

two decades of

Seven Days



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MAGNIFICENT

MUST SEE MUST DO THIS WEEK

EDITED BY EUSTON BAYNE

①

WEDNESDAY 11
FAMILY TIES

Motivated by conversations with his veteran father, Peter Sorenson (pictured), Soren Sorenson's 2015 documentary **My Father's Vietnam** uses rare photos and 8mm video footage to illustrate the effects of armed conflict. "As Veterans Day viewers have three chances to see the film shown in conjunction with the release of Loring M. Riskey Jr.'s book *Criminally Brave*, One Man's Vietnam War

SEE CALENDAR
LISTINGS FOR
PAGE 57

2

ENDING

Flesh and Blood

In an exhibit with decreasing visitor perspectives on the museum scene, the Middlebury College Museum of Art presented "Native Trade Approaches to the Study in Early Twentieth-Century German and American Art." Current plans were to show 50 works by the likes of Gustav Klimt, and Kiria Nakai, among others, who were once considered radical – even pornographic – but are now considered basic principles of the

was involving one third of

③

WEDNESDAY 11

Food for Thought

Filmmakers Jan Burtsemeyer and Gert Staden went to Amsterdam to get a "brining fix" in 2014 documenting **Just Eat It: A Food Waste Story** explores the widespread problem of scrapping perfectly edible food sources for superficial reasons. According to *Artforum* critics compare with tests from Marx like new analysis of tradition as local groups committed to a novel, domestic consumption (theater, etc.)

NOTE: IT MAY BE NECESSARY TO TITRATE WITH THE SAME SIZE

④

FRIDAY 6-SUNDAY 8
Backstage Pass

Fans of the behind-the-scenes-style humor of Tim Fey's '30 Rock' will love *Artist Take*, a web production of *Laughing on the 2nd Floor*, written by Mel Simon. Based on the playrights' comic in a staff writer for the 1960s television program 'Your Show or Shows,' this semi-autobiographical comedic drama has audience members in stitches with real-life observations from the behind-the-scenes industry.

SEE CALCULATIONS ON PAGE 12

⑤

FRIDAY 6 & SATURDAY 7

Portrait of the Past

• **Walter McCarthy** *investigates* American history through the lens of just music in the program "The Reelers: Angels of Our Nature." Titled after a phrase in Abraham Lincoln's first inaugural address, this collection of songs features popular American Civil War-era tunes and song not members inspired by the period.

NOTE: All measurements are given as mean \pm SD.

⑥

SUNDAY 8

Responsible Retail

Shoppers can snap up take-home treatments and munchies, mud-watering kits and shade-sustaining solar table development at Sunday's **Fair Trade** Weekend, such as Myrren Kende and Duncia Hill after everything from handbags to jewelry to liquor for globally aware consumers. Sandy Wynne, of the Fair Trade Distribution Network, stops by to share her expertise on an equal and one women to become a more active business.

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 105–112

⑦

SUNDAY 8

Keep It Simple

• A stark black-and-white photo on the cover of Melissa Ponzio's CD *Long, multi-volume reflects the title of the album's 10 songs. Opting for a stripped-down sound, it raised the singer's counterpoint high-glossier, dreamy guitar playing. Along with her soulful, melodic lines, Ponzio serves up select ones from the self-titled collection that Sanderik and Maher sound*

2023 COLUMBIAN EXPOSITION 144



Disunion

For as much as the union representing state workers has been hurting Gov. **PETER SHUMWAY's** administration over a new two-year contract that expires when legislators return to Montpelier — and face an eight-figure budget hole — they'll surely consider cutting state jobs, as they did last session.

So while the Vermont State Employees' Association tried to protect its 5,500 members? Why, engaging in a bitter, internal leadership fight, of course!

On Friday a group of VSEA staffers called on the union's board of trustees to elect executive director **WENDY HOWARD**. Analyst **ANDREW WARNER**, who represents those staffers in a union within the union, presented the trustees with a letter saying they had decided "overwhelmingly to elect a vote of no confidence in the leadership of VSEA's executive director."

The letter, obtained by *Seven Days*, levels a harsh indictment of Howard's 16 months as the job. It describes the union boss as "divisive," "delusional," "overconfidence" and "unwilling to listen, to consider and thoughtfully discuss the opinions of his staff."

The board, which was meeting for the first time since the election of a new president and several new trustees, considered a resolution to dump Howard when his contract expires in June. Instead, the trustees tabled the discussion until their January meeting.

On Sunday, Howard defended himself in his own letter to the board, arguing that he's been working to build "a more accountable, transparent and responsive union." His words that he was "surprised" that the board had broken with its usual practice of allowing the accused to hear the allegations of his accuser.

"From my perspective, I am the one who is being persecuted," Howard wrote.

Both Norton and Howard denied *Seven Days'* requests for comment. VSEA spokesman **BOB BROWN** wouldn't say much more.

"This is an internal union matter," Gibson said in a written statement. "All parties are working together to try and resolve any issues or concerns."

But according to half a dozen people with knowledge of the situation, Friday's fracas was just the latest face-off between two competing factions within the organization: those who want more aggressive,

member-focused union, and those who want to work strategically with political leaders to protect state jobs.

If this sounds familiar, that's because it's all happened before. Two years ago, complaints from VSEA employees prompted the board to hire Howard's predecessor, **DAVID HOWARD**. Days later, it reinstated him. Mitchell ended up staying on the job for another 10 months before leaving of his own volition.

Here's the difference: Mitchell, a lifelong union activist, represented the more aggressive wing of the union and enjoyed antagonizing the Shumway administration and legislative leaders.

Howard, who leads from the strategic fiction, is cut from a different cloth. The lifelong Democrat represented *Stafford* in the Vermont House for 22 years chaired the Vermont Democratic Party and ran for lieutenant governor in 2000.

THE UNION CHARGED WITH FIGHTING FOR STATE WORKERS IS FIGHTING WITH ITSELF.

When the administration threatened to cut more than 200 state jobs last session, Howard used his statehouse relations to protect most of them, agreeing to an early retirement incentive instead.

According to Howard's supporters, hard-liners on the board and staff are conspiring to ax him as they replace him with one of their own, former congressional director **KENNETH WARNER**, who resigned from the union last week.

In her own letter to the board last Thursday, Warner wrote that she had been "marginalized and dismissed" by Howard.

"I have chosen to leave VSEA because it has become increasingly clear, under the current staff leadership, that I am no longer able to do the work in the union that I was brought here to do," she wrote. "The progress made over the last three years stands in great jeopardy."

Warner also decided to speak to *Seven Days*, but in a brief written statement, she said, "There is no attempted coup against State Howard. My choice to leave VSEA is not cowardly."

Maybe not. But it certainly is noteworthy that the union charged with fighting for state workers is expanding

its reach among fighting with itself? We'll see if there's any left for its members.

He's Syri-ous

PETER GILBREATH returned to Townsend on Monday after a head trip to the Syrian towns of Qamashi and Anas, near the Turkish border. The freelance diplomat had been offering Kurdish leaders "advice and guidance on how to negotiate," should Syrian President **BASHAR AL ASSAD** agree to talks to end his country's four-year civil war.

"Do you know the No. 1 reason people don't succeed in negotiations? Because they don't know what they want," Gilbreath blarneyed, adding, "This also applies to the Vermont legislature."

That might come as handy if the former two-year state senator runs for governor next year, as he did VT Governor's **WAKE** campaign last week he was "fighting strongly" toward doing.

Why on earth would he do that? "I don't see that many of the issues I think ought to be addressed are being addressed," he said, citing his desire for gun reform, health care reform and limits on large-scale renewable energy projects.

But surely the former ambassador to Croatia and son of economist **JOHN ANDREWS GILBREATH** has better things to do than dabble in the statehouse, where many of his ex-colleagues found him to be anything but diplomatic. Halfway through his conversation with *Seven Days*, another phone rang. It was Al Jazeera, hoping to talk to him about his "friend" **AMR ABDEL CHALIM**, the Iraq politician who pushed the U.S. to nuke **SADAM HUSSEIN**. Gilbreath dined Tuesday.

When *Seven Days* gossiped Gilbreath and suggested that he wouldn't actually challenge former transportation secretary **ANDREW WARNER**, former senator **DAVID HOWARD** and House speaker **SHAP SMITH** (D-Morrisville) for the Democratic nomination, he shot back, "Not wrong."

Though he self-funded his previous campaign, Gilbreath said he would limit his personal investment in this one, as long as his opponents declined contributions from corporations, lobbyists and political action committees, which they've all said they would not do.

"I'm a practitioner of mutual restraint, not unilateral disarmament," he said.

Don't expect a quick decision about Gilbreath's plans.

POLITICS

"I guess I'm abolitionist, but I somehow don't see the need for 18-month campaigns for a 24-month job," he said. "I do think people are paying attention."

Quote Notes

Six months into Sen. **BENNET SANDERS'** (I-Vt.) improbably successful presidential run, Burlingtonians appear to be getting accustomed to the hordes of national reporters searching for the real Benne Sanders.

So when CBS News' **JIM KILPATRICK** was spotted in the Queen City on Monday, the only surprise was that he was joined by Sanders, who is an infrequent visitor these days.

As he'd won just the latest of his bread in dawning upon the state, in search of a deadline — and a soap. There was the New York Observer reporter who asked Sanders at Burlington's Strolling at the Heifers parade, the Guardian reporter who barked down in his natural archives at the University of Vermont, and the New York Times reporter who asked for Sanders' impersonations in a line for **STAN CAMPBELL** tickets outside the Flynn Center for the Performing Arts.

The countless worst Sanders profiles feature quotations from many of the same characters: brother **LARRY SANDERS**, longtime friends **BOB BURNHAM** and **REINHOLD WENIGER**, interviewees **PETER GILBREATH** and **JOHN THORNTON**, the occasional ex-candidate, and, of course, the local political activist.

"I've already given, what, 60 drafts?" interviews? University of Vermont professor **SARAHAN BELLINGHAM** screams. "How this week!"

Clearly the national media have learned that Nelson, who has taught at UVM for 45 years and known Sanders for 40 of them, is always good for a colorful quote.

"Bernard's last person you'd want to be stuck on a desert island with," he told the New Yorker's **MARGARET TAUBER**. "Two weeks of lectures about health care, and you'd look for a shark and die in it."

The contrarianism prof says he doesn't mind fielding calls from the national media but "get[s] tired of the same questions." He says he'll no longer answer those concerning Sanders' campaign record, alleging that he's been "misrepresented, misquoted."

"I spent a lot of time with the Washington Post, during which I

basically explained how the [National Rifle Association] did not elect Bernie Sanders," Nelson says. "What's the headline? 'He was NRA-Elected Bernie Sanders?'"

The next time a Post reporter asked him for an interview, Nelson recalls, "I basically said she can eat shit, as far as I'm concerned."

Nelson's been through this all before — when former governor **HOWARD DEAN** was running toward the Democratic presidential nomination in late 2003. Back then, he found himself explaining to national reporters that Dean was actually a moderate-to-conservative governor, not the liberal firebrand into which he'd evolved.

"I said the Howard Dean you saw on the campaign trail is not the Howard Dean who governed Vermont for 11 years, for which your newspaper belted the shit out of me," Nelson says, referring to the work of the late *Seven Days* columnist **PETER FRENE**.

LAUREN-OLIVIA BARTHA, executive director of CCTV Center for Media & Democracy, remembers well when national Republicans swooped in and bought copies of every Dean tape in Channel 3's archives. After the Dean campaign and the *New York Times* followed suit, the *Times*' **WARRIANNE WEAVER** wrote a story quoting the pro-pressing civil **SENATOR** many years earlier and touting his own conservative credentials.

Now that Sanders is running for president, Bartha hasn't noticed similar interest in the organization's archive of 800 Sanders tapes dating back to his early 80s.

"We haven't had a lot of people coming in to look at the archive," she says. "There's nothing to find. I mean, Bernie's said the same thing since '82. There are not skeletons, because that's just the way he is consistent."

Another frequent source for national writers is **GREG GUNN**, a local journalist and 2015 mayoral candidate who wrote one of the few books in existence about the candidate. *The People's Republic of Vermont and the Sanders Revolution*. He says he's handed plenty of copies since the campaign began.

Gunn claims he's had "real interesting" about his many media appearances, which have included two Skype interviews with CNN from his Maple Street apartment. As a Sanders

supporter, he says, "My first rule of thumb has been to tell the truth but do no harm."

Another Sanders chronicler, **STEVE ROSENFIELD**, has been far more reluctant. After serving as the candidate's press secretary during his 1990 campaign, the former *Addison County Independent* reporter penned what he calls "the only non-apocryphic book out there about Bernie."

Rosenfield declined to re-release *Making History* in Vermont this year, he says, in part because the original publisher went out of business and he's not sure who now owns the copyright. He says he also doesn't want to "rekindle these old fights." When the book first came out, in 1992, Sanders and his allies lashed Rosenfield for violating their trust and getting some facts wrong.

"My book is ancient history. It's not relevant to today's campaign," Rosenfield says. "And the bottom line is, what Bernie is doing is really good for the country by raising the issues he's raising, and I don't want to get in the way of that."

Media Notes

GARETH GRIFF is getting home.

The Montpelier retiree and son of longtime Associated Press bureau chief **OWEN GRIFF** made a name for himself in the industry as founding editor of *PoliticoVTC* and, at age 28, the half-century young editor of Washington's magazine. He joined *Politico* in July 2015 and spent the last 30 months as editor of *Politico Magazine*.

Last week, Griff mentioned via social media that he's leaving the mag — and DC — and moving to Burlington, where he and his wife, **REBECCA**, have bought a house.

"It's always been where my heart is, and it's the place that made me the person that I am today," he says of his home state. "Plus, of course, Vermont policy is the most exciting and vibrant it's ever been."

So what exactly does Griff plan to do in his new, old home?

"I'll have more to say in a couple weeks," he says. "Stay tuned?" ☺

Disclosure: *Paul Hinder's* partner, **Sheila Livingston**, is a state employee and member of the VSEB's legislative committee.

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A First-Time Drug Offender Gets 10 Years: Is It Racism?

BY MARK JAVIS

When Shamel Alexander was arrested in Bennington in 2003, he had almost a half-ounce of heroin but no criminal record, just two or three of violent behavior. His family was supportive, and prison officials had deemed the 25-year-old African American man to be at low risk of recidivism. Had he been charged in the federal court system, based on federal sentencing guidelines, Alexander would have gone to jail for no more than a year.

Instead, a Bennington Superior Court judge sent Alexander to prison for 10 years, with no prospect for early release.

Alexander's case was barely noted at the time, and it was quickly forgotten, one of hundreds that grind through the courts every year. But in the two years since Alexander was sentenced, concerns about the fairness of the criminal justice system—namely lengthy prison sentences for nonviolent criminals—have gained traction both nationally and in Vermont. This week, U.S. correctional facilities released more than 6,000 federal prisoners earlier than scheduled—the result of a growing consensus that penalties for nonviolent drug crimes have been too harsh.

Last week, the Vermont Supreme Court heard an appeal of Alexander's case, during which lawyers cited some of the public-policy concerns making national news in hopes of freeing an inmate that almost never happens in Vermont courtroom.

Alexander's lawyers say that he was subjected to racial bias. They are challenging both the legality of the traffic stop that led to his arrest—which they describe as discriminatory profiling—and the sentence handed down by Judge Cordell Carver. During a sentencing hearing, the judge repeatedly warned of the dangers of drug dealers from "Brooklyn and Red-Bay" elsewhere; that Vermont Supreme Court Justice Marilyn Skoglund described as potential racial "dog whistle code words."

A white Vermontan convicted of a similar offense to Alexander's, lawyers argued in court papers, would never have received such a sentence.

"It's a call to the Supreme Court, and by extension the trial bench, to be mindful that we all have implicit biases and to try to keep them in check," said Robert Appel, a Bennington attorney who



participated in Alexander's appeal. "It's wrong in so many ways. It's not equal justice under the law."

President Barack Obama has spoken forcefully about the uneven treatment of minorities in criminal cases, and U.S. Attorney General Eric Holder has called on prosecutors and legislators to eliminate long sentences for "low-level offenders."

Locally, several recent studies have uncovered evidence of racial bias in the Vermont criminal justice system.

Black people constitute 1.2 percent of Vermont's population but nearly 13 percent of Vermont's inmate population, according to the Department of Corrections. Black people in Vermont are 4.25 times more likely to be arrested for marijuana possession or dealing than white people, the American Civil Liberties Union reported in 2003. A 2002 Vermont State Police report found that nonwhite drivers were more likely to get a ticket than white drivers when pulled over. They're more likely to be searched, too, even though searches of white drivers were often turned up evidence of a crime.

"In Vermont, we think, because there are so few minorities here, that one guy getting stopped and getting a high sentence, we think it's only one person," Vermont ACLU executive director Allen Gilbert said. Challenging Vermont's "culture of exceptionalism," he said, "There are lots of examples like this, where black people are treated in ways that seem disproportionate to the kinds of sentences white people would get for the same behavior."

On the night of July 11, 2003, Alexander took a cab from Albany, N.Y., to Bennington, and told the driver to drop him at a Chinese restaurant on Main Street. In Bennington, the cabbe got lost before he reached his destination and, at a mid light, asked a driver in the opposite lane for directions.

Unbeknownst to the cabbe, the other driver was an undercover Bennington police officer, Peter Ulfasson, who worked for the Southern Vermont Drug Task Force.

Ulfasson gave the cabbe directions to the restaurant, then alerted an on-duty Bennington police officer, Andy Hunt, who happened to be nearby.

The cab Ulfasson told Hunt, "would probably be a good traffic stop, [you] could find him doing something wrong," according to court records. Ulfasson added that the cab was from New York and there was an "African American male in that vehicle."

Pelvic would later testify that informants told them that a large black man called "Stinky" was rumored to be coming to Bennington from out of state to deal drugs. He was traveling with a female companion.

Hunt told the cab and pulled it over, telling the driver he had been stopped because he had a GPS device stuck to his windshield, a minor traffic violation. The officer ran the identities of both the driver and Alexander. He learned that Alexander, who was innocent and had no outstanding warrants for his arrest, went by "Stinky," which did not match the nickname of the man they were looking for. He was alone.

Nathaniel Hunt called for backup, ordered the driver out of the car and began asking him about his firm. The cabbe said there had been nothing remarkable or suspicious about him. Hunt

Trick or Treat? Sanders Tries Out New Style in N.H.

BY TERRI HALLEMBECK

Sen. Bernie Sanders (I-Vt.) was passing through his 45-minute stamp speech in front of an overflow crowd at the Warner Town Hall in New Hampshire on Saturday when three kids in Halloween costumes came trooping in with their parents and slipped into seats that had hurriedly been vacated for them.

A short time later, the presidential candidate introduced the crowd to his son, Levi Sanders, daughter-in-law Renee Riggs and grandchildren Susan, Ryleigh and Grayson, who live in Claremont, N.H. As he finished his speech, Sanders called them onto the stage for a quick photo op.

Six months into his presidential campaign, the upstart candidate dubbed a "prince prince" is twirling his image in New Hampshire, he was hell-bent on showing people he's human.

MY NAME IS LARRY OWID, AND
I AM IMPERSONATING BERNIE
SANDERS. SO THERE IT IS.

I HAVE A SENSE
OF HUMOR, OK?

BERNIE SANDERS

Sanders is still delivering the unapologetic down-and-dirty stamp speech about economic inequality, but he is also barely defending himself against criticism that his solutions are too outlandish and he's not sufficiently personable.

A Saturday New York Times article described Sanders walking down the street in Manchester, "telling us little is possible to people." The reporter went on to note something Vermonters know well: "To Mr. Sanders, a political scheming is a phony business, and authentic to his total fashion weightiness."

For his campaign strategists, such perceptions signal it's not enough that Sanders is dancing on the "Ellen DeGeneres Show" and dropping in on the "Today" show. He's also got to let the world see him trick-or-treating with adorable grandkids.

At New Hampshire's Lebanon High School, Sanders opened his speech to a crowd of more than 1,000 by riling up



Sen. Bernie Sanders is out in 'trick or treat' mode with his grandchildren in Lebanon, N.H.

comedian Larry David's "Saturday Night Live" imitations often. "The media think I do not have a sense of humor," Sanders quipped. "My name is Larry David, and I am impersonating Bernie Sanders," he said without changing anything about his delivery. "So there it is. I have a sense of humor, OK?"

By the end of the weekend, Sanders had also released his first television ad of the campaign, an upbeat introductory piece that ends with a female narrator intoning: "Bernie Sanders. Husband, father, grandfather. An honest leader building a movement with you, to give us a future to believe in."

Sanders' counterpunch to the criticism that he's just too gruff also came Saturday in the form of the Abominable Snowman, the White Witch and Santa the Hedgehog — the costumes Levi's three children were sporting for Halloween.

After the Lebanon speech, Sanders joined them on a trick-or-treating excursion — with *Washington Post* and *ABC* reporters in tow. The TV coverage showed him walking alone ahead of the children at one point and handing out

half-burned waffles and hand-drawn to parents and other passersby. Try as he might, Sanders really is awkward at the real-person thing.

"It's amazing to see you out here. I was shocked," one man said, according to a pool report provided by *Post* reporter John Wiggins.

"Trick-or-treating, you know?" Sanders replied.

For the 74-year-old candidate, who is just three months from first-in-classification primary votes, Halloween was also a long day of a festive campaigning.

As he made stops in Concord, Warner and Lebanon, Sanders was still Village People. Riding shotgun in the Ford Fusion owned and piloted by longtime aide Phil Fiermanis, Sanders kept up the same exhorting town-to-town, hall-to-hall game and punctuated the familiar anti-establishment message that has fueled his political career.

"We have seen trillions of dollars go from working families to the top one-tenth of 1 percent," he told the crowd of 400 packed in the Warner Town Hall, while another 300 listened out on the

lawn. "We should not have that kind of wealth inequality."

But with the stakes growing ever higher on the national stage, Sanders' message also appeared increasingly strange contexts. In Warner, as the audience filed into the town hall, a volunteer approached two two-year-old boys. "Can I have you on the stage? I need some more young people," he told them.

They were among the group that provided a fresh-faced backdrop for Sanders as he delivered his subsequent, televised speech.

The candidate did not, as promised last month, explain Democratic socialism to his Saturday audience, spokesman Michael Briggs said a speech on that subject is coming in the next few weeks. But along with decrying income inequality, Sanders made time to address related criticisms, emphasizing that his "idea isn't to out there as some sage."

"It is not a radical idea to say that instead of cutting Social Security, we're going to raise Social Security," he preached in Warner. "It's not utopian to



Sanders campaigning in New Hampshire

support in the United States of America, we should join the rest of the industrialized world and guarantee health care to a right, not a privilege."

When an eighth grader asked the candidate about school violence, Sanders seized on the chance to discuss gun control — and deflected himself against rival Hillary Clinton. He thanked the kid for the question and argued that he stood up to gun lobbyists when he lost his 1988 bid for Congress and didn't change his position in 1990, the year he won. Then he came out fighting against Clinton's recent claim that he was silent for saying she was shouting about gun violence. ("It's just when women talk, some people think we're shouting," Clinton said.)

"So sometimes my words have been mischaracterized," Sanders told the Warner audience, his own voice rising. "I hear and that as a nation, we have got to stop shouting at each other on this issue, that

I believe there is a broad consensus, not of everybody, but of the vast majority of the American people, for sensible and important gun-safety legislation."

To many in the audience, Sanders was shouting all the right messages, with no need to twist a word — or his personal style.

Alyssa Aox introduced Sanders at Warner. She said politics had never matured to her — a Champlain College alumna who grew up in in

New Hampshire and returned there after graduation. "No politician seemed to share my views or even use words I understood," Aox said. "[Sanders] has changed everything for me."

Vermonters Arvin and Alan Farrell of Norwich crossed the border to hear the candidate in Lebanon, N.H., on Thursday evening. "I'm drowning in debt," Arvin Farrell said. "We both have multiple degrees. Our jobs don't pay enough."

As the young couple slipped out



the door at the end of Sanders' speech, Farrell said she's been "seated" at his campaign's success. In spite of Clinton's clout in the polls, she said, she has no sense that Sanders is fading.

Barbara Lurie of White River Junction also blurted what she heard. "I believe in everything he believes in," she said, wearing a Sanders campaign sticker. But Sanders hadn't quite sealed the deal for Lurie — and it had nothing to do with his sense of humor.

"I'm a little worried whether he would be able to win the election," she said.

That night, after the crowd dispersed, Sanders topped back to his home in Burlington's New North End. That's where WCAX caught him on camera, this time gawking, truck on-truckers — and a second set of grandchildren — at his own front door. ☐

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Doctor Yes: Vermont Improvises~ to Attract Physicians

BY NANCY DENSEN

These days a week, Dr. Brent White rounds berries, removes gallbladders, slices out sections of bowel and crones about lessons at Mt. Ascutney Hospital and Health Center, a 35-bed facility on a hillside outside of Windsor.

The 41-year-old general surgeon is an increasingly rare breed in medicine, one who eschewed a surgical subspecialty in favor of "doing a little bit of everything," he said. He completed eye surgery while in medical school at Duke University but decided against it. "It is so confining. You almost lose sight of the rest of the human being."

White is also unusual in that he chose to work at one of Vermont's smallest hospitals and in a field—general surgery—in which the number of doctors is declining.

In the hospital's deserted cafeteria last Wednesday, White said he came to Mt. Ascutney in February 2013 after 14 years in Cooperstown, NY. He is actually an employee of Dartmouth-Hitchcock medical center in New Hampshire, the teaching hospital where he did his residency.

If Mt. Ascutney had tried to recruit him on its own for a general surgical position, White said he would have declined. "It would have looked up ability to take care of older people," he said, noting that he can do more complicated procedures on his patients knowing he has backup at Dartmouth, 20 miles away. He also gets to consult with peers at the larger, more sophisticated hospital and its affiliated medical school, where White is on the faculty.

What is the most gratification of doctors looking for? Dressed in a white coat over blue surgical scrubs, White said, "People want collegiality, and it is hard to expect people to carry a pager every night."

"People" includes some administrators: Mr. Ascutney's CEO of five years, Kevin Donovan, is also a Dartmouth-Hitchcock employee.

Such arrangements might be what it takes for rural Vermont hospitals to attract the right doctors—and enough of them—in the future. A study released in March by the Association of American Medical Colleges predicted a national shortage of 46,000 to 90,000 physicians by 2035, especially in the areas of primary care and general surgery.

The actual need is confirmed by the Vermont Department of Health, which surveys doctors every two years, when



they receive their licenses. In 2010, he released 2014 report indicates that psychiatry and general surgery have been harder hit than other fields. Since 2000, the state has also experienced reductions in the number of primary care doctors and those in certain specialties, such as oncology.

Explanations for the local shortages range from doctor demographics to fear of health care reform.

Between surgeries on a recent morning, Dr. Mark Plante, chief of urology at the University of Vermont Medical Center, recalled a sharp decline in the number of doctors in his field in Vermont a few years ago. Tim left the state in rapid succession. Suggesting that "You have to have a reason to come to Vermont," because it means "taking a pay cut," Plante said, "There's more money to be made in our state." He said one urologist drifted his job away by moving to North Dakota.

He added, "I don't want any of my statements to suggest 'I'm crying poor' because I'm not."

Plante said several of those departing urologists relocated because of worries about the state's planned move to a government-financed health system—an initiative subsequently abandoned by Gov. Peter Shumlin.

"I'm Canadian. I believe in the universality of access to health care," said Plante, a Montreal native, who received his medical training at McGill University and came to Vermont to practice and teach in 1996. But the money incentives associated with the universal system proposed in Vermont spoiled some doctors, he said. "They didn't want to be caught with someone change that wasn't national."

Plante said he has recruited doctors for all the vacancies at UVM Medical Center, which provides urologists in Central Vermont Medical Center, Parke Medical Center, Northwestern Medical Center and North Country Hospital. But it took time. His most recent recruit replaced an urologist who left three years ago.

The shortage of primary care in Vermont isn't as dire as it is elsewhere. There's in part because the total number of practitioners has increased, if you count advance practice nurses, midwives and physician assistants among them, as does a 2013 report by the Area Health Education Centers Program.

Dr. Charles MacLean, associate dean for primary care at the UVM College of Medicine, characterized the state's current primary care workforce as "pretty stable" but acknowledged, "It could be bigger and have everyone be busy."

Particularly outside of Chittenden County, family doctors are at risk of becoming an endangered species—is part because of their senior status. A quarter of the primary care workforce in seven of 15 counties was older than age 60 in 2000, according to a physician survey conducted by the health department.

Dr. David Goldner, formerly a pediatric physician at Morrisville Family Health Care and president of the Vermont Medical Society, predicted that a wave of retirements could create problems. "I'm over 60," he said, "but I remember a time when all the primary care people here were referred to as kids. I wonder what is going to happen here."

Data from the soon-to-be released physician survey reveals that percentages of elder doctors were even higher for neurologists, ophthalmologists and psychiatrists.

Dr. Mark Schultz, a psychiatrist who has practiced in Chittenden County since completing his residency at UVM in 1984, and patients already struggle to get appointments with psychiatrists. During the past decade he has turned down about 250 people a year because he was already fully booked.

"I'm 64 and would like to move towards retirement," Schultz wrote in

an email sent while he was vacation — one colleague said it's exceedingly rare for him to get away "but there is hardly anybody I can identify to refer my patients to," said Schultz. He sends some stable patients to their primary-care physicians for treatment, and he spends the afternoon a month assisting an internal-medicine practice by treating patients who couldn't get in to see psychiatrists. "This is clearly a plus 3, no-gap solution," he said.

There is no clear reason for the shortage of psychiatrists, according to Schultz. "The state of psychiatric care and practice has never been as sophisticated or as well accepted as it is today," Schultz said. He described the climate as Chomskyian. Guilty for psychiatric practice is excellent, noting the academic programs at UVM and quality of life in the region.

At the same time, Schultz said, meaningfully, "Psychiatrists are among the lower earners within the world of medical practice, as medical students who graduate with loan debt in the hundreds of thousands of dollars find there's a need to choose specialties that come with higher income guarantees."

A \$400,000 debt isn't keeping fourth-year medical student Theresa Ray from pursuing family medicine in the Green Mountain State. "One of the major needs is for primary care providers, and my interests luckily align with those needs," she said. "My goal is to stay in Vermont and to have a rural practice."

She isn't put off by the "paperwork," either — something Goldsade said has increased dramatically for primary-care practices since the advent of electronic health records.

And she rejects the theory, held by some students, that the field requires less talent. "I personally believe the opposite is true," she said. "We need a lot of talent and vision to continue to transform primary care and meet the needs of Vermonters."

To accomplish that, Ray argued, "We need to make pursuing primary care more affordable." The state offers loan

repayment grants to primary-care practitioners — nurses and endocrinologists, as well as doctors — who promise to work in the state for at least two years. The maximum total grant per student is \$30,000, and the size of the pot varies depending on the legislature's generosity.

Doctors see it differently at Mt. Ascutney Hospital. "For us as an organization and for the state of Vermont, recruitment can't be done based on financial packages," he said. There are other tools for example, hiring full-time "hospitalists" — often family-practice doctors or internists — who handle the hospitalized patients of general practitioners. That has "helped tremendously in recruiting primary care physicians" who don't have time to leave their offices to make twice-daily hospital rounds.

Another recruitment can be effective, too. Working doctors close to Vermont more than to attend the highly regarded medical schools and residency programs at UVM Medical Center and Dartmouth-Hitchcock. "There is a fairly strong correlation between who is in your state to school, where you did your residency, where you

grew up and where you end up practicing," MacLean, the primary-care dean, said.

According to the 2009 physician survey, 36 percent of Vermont doctors attended medical school or completed a residency at UVM. To some degree, that means the admissions department can shape what the state's medical community looks like.

Ultimately, the confederal attributes of Dartmouth-Hitchcock and Vermont drew Brent White back to the home of his residency. The Mt. Ascutney surgeon, who resides in Hartford, originally looked for positions outside of big mid-Atlantic cities, close to family. Cooperstown, NY, didn't work, but the Upper Valley was compelling. It was the best of both worlds. As he put it: "To return to Dartmouth and Mt. Ascutney seemed like a great opportunity to remain in a rural setting while working as a sophisticated medical center." ☺

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Redstone Pitches Large Apartment Building in Old North End

It's a developer's dream: open land overlooking Lake Champlain, a short walk from downtown Burlington. And Redstone, which recently bought the parcel at the southern end of Lakeview Terrace, plans to make the most of it.

In a notice left on nearby residents' doorsteps this week, the Burlington development's plan to build a large, six-story apartment building — two levels of parking and four stories of housing — goes what its curbside parking lot and a development located at the top of Depot Street.

It's a phenomenal location, said Redstone partner Pat Hestenes. It's no secret that Lakeview Terrace is one of the most desirable addresses in the city of Burlington.



Local residents development, old end of Lakeview Terrace.

The residents on the quiet street will likely have more conflicts: feelings about a smaller, single building, going up nearby. Last year residents in and around the site, the Committee on Temporary Shelter's planned expansion, which will include a new day station and 12 spots, meets across the parking lot from the Redstone site. At the other end of the street, the 25-apartment Redstone Lofts went up two years ago but, after years of planning and construction.

The latest project would likely be considered between 10 and 20 spots, ranging from studios to three-bedrooms, according to Hestenes, who also noted that the building could end up being seven stories.

The landline changed hands recently. Burlington College sold it to developer F.T. Farrell, who then sold it to Redstone.

No formal opposition has been filed with the city. As required by city ordinance, Redstone will bring present conceptual plans to the Works 2 and 2 Neighborhood Planning Assembly on November 12.

ALICIA FINESE

F-35 Opponents Appeal to U.S. Supreme Court

Opponents of the U.S. Air Force's decision to buy new-generation F-35 fighter planes at Burlington International Airport have taken their case to the U.S. Supreme Court.

Activists have asked the high court to hear their appeal of a March Vermont Supreme Court ruling that the airport did not need to build a new terminal winged to house the new jets here.

The U.S. Supreme Court accepts about 1 percent of appeals annually. But James Sundrum, the Bristol attorney who represents the anti-F-35 activists, said the appeal was worth filing: "We respectfully disagree with the [Vermont] Supreme Court's opinion and, if possible, we'd like the new justices of the Supreme Court to be heard."



U.S. attorney David Frederick, along with a professor and students at the University of Texas School of Law, drafted the report.

Opponents argued that the City of Burlington, which owns the airport, was required to obtain a state Act 250 permit to sit on the airport for the new airport of the F-35, which was scheduled to arrive in 2020. The F-35 is a fighter that the PMA currently based at the airport, which is home to the Vermont Air National Guard.

But the Vermont Supreme Court, upheld lower court decisions that an Act 250 permit was not required.

It is only one part of the struggle to prevent the F-35s from landing in Vermont. Activists have also sued the Air Force in U.S. District Court in Burlington, saying the Pentagon was in violation of the law of the state because it was not required to build a new terminal winged to house the new jets here.

MARK DAVIS



GOP Wants to Stop Carbon Tax, Which Isn't Budgeting

The Vermont Republican Party and the two Vermont Republican candidates for governor have jumped into a new version of the budget to prevent Democratic and Progressive legislators. There's no surprise though, which is often the case: the budget is the last act of the legislature. The law isn't happening last, next year and perhaps not even unless other states and the federal government.

Then those who are advocating for a carbon tax know this is a realignment effort," said Rep. Taryn Khan (D-6th) Montpelier, chair of the House Committee on Natural Resources and Energy, whose panel would have to approve the bill. "Whatever happens in the Senate, Vermont can't go it alone. No other state has such a law."

A recent article about the proposed tax on the news website VTDigger emphasized that such a tax could raise gas prices by \$5 cents a gallon.

Khan and legislative leaders have been clear with voters in the last that it would be premature for Vermont to go to the proposed legislation. If they do require such a tax, the goal will be to lower other taxes by a similar amount. He said with the intention of reducing people's use of fossil fuels.

Vermont Republican Perry, chair of the Sustainable Vermont committee, "Vermont Democrats are now rushing to develop a new highly regulated fuel that the poor and middle class the most," said an official that they plan to extend to other forms of energy like home heating fuels.

Gov. Lamoine, a Republican candidate for governor, called the tax for Vermont lawmakers. Gov. Phil Scott, also a GOP candidate for gov, asked his supporters at Facebook what they thought of the tax. Most of those who replied opposed it.

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OBITUARIES

Ginni Reeves

BURLINGTON

Ginni (Ginny) Reeves died at Vermont Superior Hospital in Burlington after a day-long concert for seven years. She was 73.

Ginni grew up in Blue Bell, Pa., graduated from Westport in 1960 and earned her bachelor's and the mag degree from Tufts in 1965. She enjoyed a 40-year career as an OJ, ending near the end of her life, and helping to shape new exhibit station programs in Burlington and in Vermont.

After receiving a heart cancer diagnosis in 2001 and being told she had six months to live, Ginni set about making her last wishes come true on the last two weeks of her seven-odd-year journey in which she watched four grandchildren grow from infancy and took time for singing, quilting, cooking and travel with friends.

Ginni was an outstanding mother of two sons. She had a deep love for her boys. Although there is no end to a "mom's grief," Ginni's family is grateful for the love she left behind and the love she left behind.

A person in community work, Ginni was a member of Burlington's charity before her passing, where friends and family gathered to share memories, memories, photographs and good food. Ginni's family is grateful for the love she left behind and the love she left behind. Ginni was a member of Burlington's charity before her passing, where friends and family gathered to share memories, memories, photographs and good food. Ginni's family is grateful for the love she left behind and the love she left behind.



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Jayme Stone's Lomax Project Is an Origin Story for American Popular Music

BY ETHAN DE SOE

The single most important and transformative figure in 20th-century American music is arguably not a musician at all. Here, a case could be made for the likes of Bob Dylan, Hank Williams or James Brown. But without the work of the prodigious folklorist, ethnomusicologist and archivist Alan Lomax (1915-2002), we might never have known the work of such giants as Woody Guthrie, Lead Belly, Pete Seeger or Muddy Waters. These are among the performers of folk traditions that underpin American popular music.

This Friday, the same names bring banjo and roots-music champion Jayme Stone and his Lomax Project to the UNIVERSITY OF VERMONT REEFING HALL, in Burlington. Joined onstage by violinist and singer Saman Jackson, bassist Andrew Ryan, and Vermont-born singer and accordionist Motia Smiley, Stone will present a lively musical excursion through Lomax's vast legacy.

Speaking by phone from his home near Boulder, Colo., Stone explained that the concert will not celebrate Lomax, per se, but will use his work as a "portal" through which to enter the rich history of American folk music.

"Our focus is really on the songs, people and traditions that Alan Lomax preserved for us," Stone said. "We were really careful in the liner notes [in the 2014 album *Jayme Stone's Lomax Project*] to actually shine a light on the lives and the stories and the provenances of these amazing songs and those people, who I think are an incredibly significant part of our culture."

Born and raised in Toronto, Stone was not being disingenuous by saying "us"—he was referencing the Americans, African and European vernacular music traditions that inspired both him and Lomax. Stone spoke admiringly of the "emotion and personal authenticity" of, for instance, the Piedmont blues songs and Appalachian spirituals that Lomax recorded. But he was quick to point out that "authenticity" does not mean "more correct." It's just that people making music for their own enjoyment, whether then or now, speaks right to me—and to you, he said.

That spirit guides the group's performance of the Lomax Project songs. The repertoire includes such traditional tunes as the old Appalachian string-dance "Lazy John," "Sleep, Sleep, Don't



"You Know the Road," of which Lomax recorded a version by a Sea Islands singer named Besse Jones, and even the quintessentially American song "Shenandoah." Stone and the group earned that last one into something "losh and epic."

The musicians, he noted, are not concerned with by-the-numbers authenticity but with finding melodies, ideas or emotions that allow the song to resonate from the past into the current day. Independently, Stone and Smiley each offered the same example to illustrate the group's commitment to creative reinterpretation: the old cowboy-style ballad "Hey, Lolly, Lolly." The musicians reimagine it as a smoldering, jazzy ballad.

Smiley grew up in New Haven and is now a professional singer based in Los Angeles. Though the lineup of the Lomax Project has changed, she's performed with it since its inception a few years ago.

The singer echoed Stone's sentiment about the special value of Lomax's field recordings of nonprofessional musicians, often conducted in lighthouses or on front porches. "It's not just the words that these singers were using," Smiley said. "It's the grit and the earnest and

the timbre. The stuff they make happen out of their voices is way beyond just singing words."

For Stone, the Lomax Project's mission is as much educational as musical: to inspire people to learn more about the roots of the music that these performers knew. They often lead residences on various scales, from the premiere conservation that will precede the Lomax Series show to making conversations and master classes with college students. These exchanges have led Stone to dub the project a "collaboratory."

Lomax, too, was committed to using music as a tool for education and for awakening in listeners a sense of "cultural equity"—what we now call multiculturalism. Still, he has been accused of being an opportunist and, worse, of exploiting the musicians he recorded. Stone clearly has nothing but admiration for Lomax's achievements, yet he does not dismiss such accusations. In forging his own definition of "authenticity," Stone and Lomax created a "complex" legacy.

UVM professor of music **ALAN STUMAY** also noted Lomax's complicated place in music history. A musician and ethnomusicologist, Stewart and that Lomax's theoretical work is overambitious and flawed, but his achievements in

gathering and archiving folk music are undisputed.

"I think it's pretty obvious that, without his work, a lot of things would have been lost forever," said Stewart. "And he got it at a time when you could still find [this music]. If you wanted to look for these things today, you'd really have to go to find them at all, so that's of great importance."

Regardless of one's take on Alan Lomax, the value and power of the music he recorded are incalculable. Over the more than 60 years he spent capturing field recordings all over the world, he created an audio legacy second to none. The Lomax field recordings laid the foundation of what we now know as folk music, and that legacy shows all else, is what the Lomax Project celebrates.

Stone summarized it in words that Lomax would surely have appreciated: "But just have to look backwards sometimes to see where we can go." ☐

Contact: ethan@newmingle.com

INFO

Jayme Stone's Lomax Project, Friday, Nov. 6, 7:30 p.m., at the University of Vermont, Reefing Hall in Burlington (\$12-28; www.educoncerts.org)

HEAR THAT TRAIN A-COMIN'



MUSIC

CHRIS HUNTER has a thing for trains. The earnest painter — not to be confused with the famed jazz musician of the same name — curated a locomotive-centric exhibit that recently opened at the **BUTTERFLIES, HONEY & HONEY** gallery. Hunter's Railroad Imagery in Contemporary Realism. "Trains imagery has a way of showing up in his own canvases too."

Another of Hunter's projects highlights both his train obsession and his similarly deep passion for music. That's no light, hear no light concert, dubbed **Roots on the Rails** which departs from his hometown of Bellows Falls on the vintage four-car Green Mountain Express to Rutland this Saturday, November 7. The mobile concert features Texas songwriter Jimmie Dale Gilmore, Newcan-based singer-songwriter **THE VIOLET** Northampton Mass., indie-folk band the Westergilts and Concordville-based Americana duo the Meadows Brothers.

"I'm kind of nuts on the subject of trains," says Hunter in a recent phone call with Seven Days.

Hunter's fusion of concerts and train travel dates back to 2000 when, while working as a concert promoter in Northampton, he organized a train ride from Toronto to Vancouver with 65 musicians headed to a music conference.

"They wanted to play guitars and hang out. But the train was busy trying to be a train," recalls Hunter. "It was kind of a big mess, but it was a huge amount of fun."

In 2003, he began chartering private train cars in Canada to host on-board concerts under the banner of **Roots on the Rails**. He did

about 20 trans-Canadian trips that started organizing musical journeys in the western United States. Though Hunter and the other **ROOTS** organizers are all based in Vermont, this weekend's train concert is the first he has done here.

It's sort of an experiment to see how it works in Vermont, he says. In addition to the train concert, the **ROOTS** weekend package includes two more conventional concerts — one on Friday, November 6 with Gilmore at **MAIN STREET ARTS** in Saxtons River, and a post-dinner show on Saturday with all of the acts at the **WINDHAM BALLROOM AT POPLAR** in Bellows Falls.

It's remarkably symbolic, Hunter says of the experience of watching a concert on a train. "American music is so influenced by railroad as a subject matter and just the rhythms and sounds of the music, too. So when you're onboard a train, you're feeling the rocking of the rail and hearing the clackety-clack of the cars. And then you're hearing the music that sprung from that. It's wonderful."

DAVID BOLLIS

INFO

James & Dale Gilmore with Collin Gillespie, Friday, November 6, 8 p.m., at **ME IN SEVEN ARTS** in Saxtons River, \$24. **Roots on the Rails** with Jimmie Dale Gilmore, Saturday, November 7, 8 p.m., at **MAIN STREET ARTS** in Saxtons River, \$24. **Roots on the Rails** with the Meadows Brothers, Saturday, November 7, 8 p.m., at **WINDHAM BALLROOM AT POPLAR** in Bellows Falls, \$24. See website for packages including concerts, hotel and dinner. Info: 888-826-2659, rootsonthe rails.com

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Former Blue Man Isaac Eddy Takes a New Role at Johnson State College

BY MOLLY ZAPP

Actor, director, singer, artist and cartoonist, **ISAAC EDDY** has just saved his mask and bald cap—at least for now. Originally from Randolph, the 36-year-old Renaissance man left Brooklyn to become a visiting professor at Johnson State College, where he teaches Acting I and a class on interpreting contemporary dramatic literature. Before JSC, Eddy's "job job," as he puts it, was performing with Blue Man Group, a percussive and visually stimulating performance troupe. For the last three of his 12 years as a Blue Man, he helped write and develop the group's material.

On the side, Eddy created "Cat, Dog, Stoop" series of short, witty animations, and his cartoons have been published in the *New Yorker*. He also crafted interactive "salvage theater" pieces as part of the MFA program at City University of New York, Brooklyn College. Clearly the man likes to stay busy.

"I feel the most excited and satisfied if I'm working on multiple different levels at the same time," says Eddy from sitting on JSC's campus that overlooks Sterling Mountain. "I really enjoy the [Blue Man] community, and the element of performance—the exercise, the meeting and engagement, the adventure. But what I'm doing right now feels totally where I see my brain to be."

Eddy and his wife are expecting their second child any day now, he says they moved to Vermont so their kids could grow up in a rural setting, not because he wanted to teach.

Seven Days talked with Eddy about trading the blue face for the Green Mountains — and about socialism, white privilege and hair.

SEVEN DAYS: Blue Man group is a more recognizable brand than the other music you've done. But is it cool to be 200%?

ISAAC LITTLEJOHN EDDY: The show has definitely evolved since 1991, when it opened off-Broadway. In '98, it was this avant-garde, hip thing that was definitely reliable and translatable to a lot of different generations. In that original

EDUCATION



Photo: Christopher Eddy

version, I think people thought of it as insider art—that it was commenting on contemporary art and making fun of it, and everyone who was in it I knew would get it. But the original *Blue Man* were outsiders, these actors and artists trying to find their own voice in New York City like everyone else, and they created this space as outsiders, for everybody.

That was kind of the point from the beginning: How do we talk about art from this lateral outsider perspective, this alien, non-speaking perspective? Having studied a lot of art, I knew it from the perspective of Jasper Johns, Robert Rauschenberg, Yves Klein—but it also has resonance even if you aren't into that [kind of] contemporary art. It was like, *Wow*, they come out into the audience, and all this really kind of crazy stuff for off-Broadway at the time, which is really not easy now.

It's really interesting how this non-speaking, innocent alienism punk aesthetic resonates to our culture right now, versus our culture in 1991. It's a complex enough character that, every time we move in as a culture, I want to see how the *Blue Man* needs to fit.

SD: We're moving to New York. New Yorkers coming back here—this

is a bit of a thing, right? How is that re-adjustive if? Do you like the darkness here?

ILE: I can handle the darkness. I feel *so* comforted if I don't have the dark scenes—I need to pay for my sinners. I definitely went soft in New York.

SD: How much made you soft?

ILE: New York made me soft in that I went from being in the beginning of March, and I know that that's not a Vermont thing.

Leaving Vermont, I had a way, way different concept of what "privilege" meant, the concept of white privilege, the concept of class. When I grew up in Vermont, I felt really lucky but I always thought I came from simple means. I went to a politically progressive college (Wesleyan University), but it wasn't until living in New York City that I realized, *Wow*, I am as *social* now. It's not just one, nice guy thinking that everyone should be not racist anymore. It was like, I am a part of it, and where I come from, it's extremely privileged to have this space, this quiet, this clean air.

I went to a public high school, and I could leave my book bag just sitting around and it wouldn't get stolen. That allowed a lot of my brain space to not be on guard, and I just never thought about that. I feel like, personally, it's not OK to not be aware of that now.

SD: Do you find that our students are open to these conversations?

ILE: Yes. I've had a lot of discussions with students about critical race theory, feminist theory, post-colonial theory—and I find high school students now, because of how these gender and sexual orientation discussions are going, are primed to have this kind of discourse. That makes a lot of them more understanding of this kind of perspective shift. The sources of power tell the story this way, but what about it from this perspective? I'm not saying that I'm trying to change your mind, the point is to learn how these different ways of analysis are used. The point of a classroom is for you to learn how to look at a play from different perspectives than your own.

SD: In some ways, the classroom is a much safer, easier environment for these discussions— Let's talk about these things we read, or some of our own experiences. **But then, what do you do when you're out with friends and one of your white friends says something that is racist, homophobic or a microaggression?**

ILE: I find that hard shit. It's the Donald Trump thing. I'm just having fun, you misinterpreted me. It can be so easily flipped to being on you for just being weird. I follow comedy and this is being talked about a lot right now, and political correctness (Within today's social climate, there's more room for comedy now than ever before, and if you can't navigate that, you should be doing something else. The point is to get smarter. With each step of the way, I have to ask, am I processing those old tropes, or am I helping stories evolve to be more past, more inclusive? That doesn't mean everything has to be this heavy political discourse. It can still be art, still be good storytelling.)

SD: I notice that you have a sizable beard. Is this new post-Blue Man?

ILE: You do have to be clean-shaven for *Blue Man*. For 12 and a half years, I've been looking forward to this moment. I didn't even know that my beard was red. This is a very exciting moment. It's gonna go 22 Top. I'm definitely not cutting it any time soon. ☺

INFO

Learn more at eddyjohns.com

ART

Photographer Peter Miller Reinvents Himself as an Airbnb Host

BY RACHEL ELIZABETH JONES

Photographer and writer **PETER MILLER** has a unique press badge printed in the hallway hallway in his 1950s former farmhouse in Waterbury — the town he prefers to call Collyville. Handwritten in Maroon on newspaper at reads, “Press: Peter Miller, Official Photographer, Woodchuck Times.” Beside the badge hangs a 2009 **REBEL AND PUNKY** magazine, titled “More on Money” that lists such aphorisms as “MONEY forces us to evolve.”

These two artifacts could not be more apt representations of Miller's new business plan. The 39-year-old artist and *Burlington Free Press* 2005 Vermonter of the Year recently transformed his home and gallery space into Airbnb accommodations. He hopes this evolution of the global sharing economy will enable him to afford to stay in Vermont. It's where Miller made a career using his camera to explore, and celebrate, the rugged authenticity of the state's inhabitants. Those images are gathered in his self-published books including *Vermont People*, *Vermont Fave Women* and, most recently, *A Lifetime of Vermont People: Money or less*, thereof, certainly does force contrivances to enhance, and the many can be brutal.

“I’ve still getting off my feet from last year,” Miller admits.

In October, he hosted the grand opening of what he has dubbed the **WOODCHUCK GALLERY**. The photographs that once took up the entire first floor of his home and composed his previous gallery have been relocated to a single room, where framed “photography hangs in rough frames on

oil walls,” according to his invitation. Bits with prints of oil seen like the room. The images range from scenes of a Marquette river harvest in the 1950s to scenic Vermont — such as a milk can or pile of plastic wrapped hay bales, rendered as contemporary sculpture.

Copies of Miller's many books are available here, too. The finishing touch is a first-encrusted work glove tucked near the doorway at eye level. “I plan to photograph it,” Miller tells a guest.

By “upgrading,” Miller has made space for the four bedrooms his first online through Airbnb, a site where travelers can reserve rooms in private homes and other non-hotel sites around the world. To prepare, he repainted the walls, got new carpeting and hired a “picker” to find inexpensive furnishings. Guests can choose among the Woodchuck, Margaux, Vermont and Paris rooms, each featuring a thematically curated selection of Miller's framed archival prints.

The quarters share a lot less and one bathroom, as well as a small library with a secretary desk and shelves holding the host's collection of photography books. These include everything from a multi-volume set of *Japanese Art* to cartoon-stripper shorts by Susan Michels.

Miller claims that, at the high point of his career, he made up to \$55,000 a year with his writing and photography sales, but last year he brought in only \$30,000. Not surprisingly, he sometimes has financial difficulties in large part to an art and media landscape vastly altered by technology. “The digital revolution sort of took it,” Miller says. While he still has

his four-room equipment, Miller pays to have his images printed by a neighbor whose camera shop went under.

Last year, the Pell Spens Company in Stone gave Miller an informal appraisal of his property's value should he decide to sell it, taking into account major repairs as well as his marriage. Disappointed by the estimate, which was less than half of a previous town evaluation, Miller chose to adapt instead of selling his only asset.

“The fact that someone of Peter's stature is finding it necessary and possible to use Airbnb to maintain his lifestyle, and to keep taking pictures, is a testament to his own authenticity,” comments **MARK ALABINO**, director of the **VERMONT ARTS COUNCIL**. He continues, “On one level, it is very true and commendatory that we can't find a way for artists to support themselves [here]. ... There's no ready-made system in this country.”

“The business has saved my life,” says Miller of his new B&B. Last March, he hosted some of his first guests, whom he identifies as “beer people” visiting from Costa Rica. Many guests are reentry-seeking professionals, and he's had a few “older European families” as well. Goodwill, Miller observes, his black-and-white photography.

So far, he's made about \$5,000 from hosting visitors, which he says has

allowed him to keep up with house payments, including his mortgage, energy costs and taxes. Miller hopes to expand into offering full photography-centric packages, in which guests would pay for lodging along with personal hours of some of his favorite locations.

Miller acknowledges his struggles in a photographer and a Vermont “Contribution has been,” he says, noting the Vermont economy. “There's no life here.” Despite financial hardship, though, he says, “I gotta [take pictures] or I'm gonna go crazy.”

Currently, Miller is at work on his next project, which he refers to as “the rusty book” — a collection of images with the working title *The Wandering Vermonters: An Endangered Species*. He writes on his blog that the book will feature portraits of and interviews with up to approximately 15 Vermonters about “how the change in Vermont's culture and its high cost of living has affected their lives,” along with his introductory essay. He is currently accepting donations and preorders, and plans to make the volume available next June.

Thanks to camera portfolios have enhanced Miller's lifestyle less after with Vermont, which started when his family moved to the state in 1957, during his teen years. As a student at the University of Toronto, he met the famous portrait photographer **Yousuf Karsh** and traveled to Europe in his assistant, where he met **Rudolf Pichler**, **Albert Camus**, and other notable figures of the time.

Miller worked for LIFE magazine in New York City as a photographer and reporter in the '50s and '60s.

then returned to Vermont to raise his children. His website declares that he is “the only American photographer with a daughter who owns a Mexican restaurant in London, England.”

In a September blog post titled “Peter Miller Reinvents Himself,” the photographer is shown clanking bed sheets with a somewhat agitated expression on his face. The caption is “Peter Miller, Chambermaid,” and the last line of the post reads, “I hate washing sheets and making beds.”

Still, it's possible that Miller's new persona as a host is more than an economic exigency. “Next time you come,” he says, “you can try my experience.” ☐

INFO

Learn more at petermillerphotography.com

PHOTOGRAPHY

BY RACHEL ELIZABETH JONES

PHOTOGRAPHY

REBEL AND PUNKY

WTF? How Did Rock Point School Get Its Stained-Glass Windows?



windows in the chapel of Bishop Hopkins Hall among the highest of those he's seen during a 90-year career. Although the master craftsman has worked on those stained-glass windows a number of times, he says he has no idea who made them.

Neither does John Rutland, a former headmaster of Rock Point School, which is housed in Hopkins Hall near the vehicle entrance to North Beach. "I always believed, with no foundation whatsoever, that they were made in New York City and transported here at the time the building was constructed [circa 1888]," says Rutland, who worked at the school in various capacities from 1971 to 2012.

A Big Apple point of origin might be a good guess, comments Ribbecke. But the stained-glass specialist with a studio on Pine Street speculates that nearby Montreal may be a more likely birthplace for the five windows, which depict the conception, birth, death and ascension of Jesus Christ. Notable artisans were producing stained glass in Montreal at the time Hopkins Hall was built, Ribbecke notes, but there's no evidence the windows were actually made there.

Historical documents of the Episcopal Diocese of Vermont, which owns Rock Point's 146 acres, offer no more help. "There's nothing in the archives about the windows," says Elizabeth Allison, the diocese's historian/archivist.

So who the heck made them? (Given the windows' subject matter and setting, perhaps WTF is a more suitable acronym for this weirdo column.)

A few clues can be discerned.

The dedications inscribed in gothic lettering at the bottoms of the windows hint at a manufacturing date. The triptych above the chapel's altar, with the infant Jesus and his mother Mary dominating the center panel, includes the epigraph, "In Memory of Melitana, Wife of Bishop Hopkins." John Henry Hopkins

(1792-1868), the first bishop of the Episcopal Diocese of Vermont, was married to Melitana Miller, who died in 1864, according to ancestry.com. The couple had 12 children, four of whom are memorialized on the other windows. One of them honors the memory of Caroline Amelia, the couple's fourth daughter, who died in 1907.

So the windows must have been installed after that date. Bishop Hopkins himself could not have commissioned the stained glass, having died 20 years before the construction of the building.

But Hopkins' progressive politics may well have influenced the windows' subject matter, as well as the fashions of the building named for him. Hopkins Hall was originally home to a girls' school. Unusually for the pre-women's suffrage era, females are the main characters in the New Testament scenes depicted on each window. Also notably, the windows are dedicated only to Hopkins' wife and his four daughters, even though the couple had nine sons.

"There weren't many places at that time focused on female education," says G.J. Ayres, current director of Rock Point School — the coal descendant of the institution founded in 1888. "The scenes in the windows are in support of the effort to put women to the test."

Maybe the stained-glass pieces in the chapel, seldom visited by outsiders, bear some relation to a window in the bishop's private residence, which stands a few hundred yards away. That one — an image of the crucified Christ flanked by suns and angels — has a documented maker. An item in the July 1899 edition of the *Montreal Echo*, a newspaper published by the Episcopal Diocese, reports that the window in the then recently constructed bishop's home was "designed and executed by Mr. G.E. Knappe in London, who reproduces the best works of ancient days in rich and subdued tones, with exceedingly delicate and accurate drawing."

Knappe's name may seem like a promising lead, in that the chapel windows also imitate the artistic style of "olden days" — that of medieval Europe, to be precise, as Ribbecke points out. Online sources say that Knappe was a prominent producer of stained glass windows whose trademark, affixed to most of his work, was a sheaf of wheat. But alas! No sheaves of wheat are to be seen in the five windows in Hopkins Hall.

Some windows made in the late 18th and early 20th century were left unfinished, especially those in the medieval revival style. Ribbecke notes "Medieval producers would have thought it presumptuous to include their names," and modern manufacturers working in that style followed suit.

The artisans responsible for the striking designs in the chapel of Hopkins Hall wished to remain anonymous. In 2013, their wish continues to be granted. ☐

INFO

Dazzled or merely put out about something? Send your burning question to ask@thevermontreport.com.

one Rock Point, a mostly wooded peninsula jutting into Lake Champlain two miles north of downtown Burlington, remains unbarred to many leads despite its intriguing history. For starters, a couple of the city's most stately 19th-century buildings stand there. One of them contains a group of stained-glass windows that even most visitors to Rock Point have never seen. That's a particular pity, since, besides being far-out beautiful, the windows demand attention as 100-year-old emblems of peace through unity.

Larry Ribbecke, a Burlington-based designer and restorer of stained glass, needs the quality of the

Dear Cecil,

How long does it take to "officially" domesticate an animal? What is the last wild animal humans have domesticated? If we tried long enough, could we end up with domesticated koalas or beavers?

Dane Coffey, Bella Vista, Ark.

Officially? There's not exactly a UN Bureau of Domesticated

Animals where species register once they're become housebroken. But sure, plenty of animals are ripe for domestication, given enough time. Maybe eventually we could train those beavers to yowls to replace the Army Corps of Engineers.

First, though, let's make something clear about domestication. In brief, it's not the same thing as taming, which is the easy part — what you do when you (e.g.) take a baby tiger from the jungle and hand-feed her through childhood. By the end of this process, ideally, she'll be amiable enough to star in your Vegas stage act.

But say that tiger does lose bits of her own. They won't have selected any for their mother's case around humans. Turning tigers to learned behaviors, wherein domestication indicates an actual shift in the animal's genome that allows generations to come about. Scientists attribute Jared Diamond's argument in his blockbuster *Guns,*

Genes and Steel that this distinction disqualifies certain well-known working animals, notably the draft elephants of South and Southeast Asia — they're not bred by humans but rather plucked from the wild a la carte and trained. A domesticated animal, as Diamond puts it, is one "selectively bred in captivity and thereby isolated from its wild ancestors, far as we humans who control the animal's breeding and food supply." (Humans can undergo a similar process, of course — the domestication of cereal crops such as wheat has had a not insignificant effect on human history — but we'll focus here on fauna.)

As to your question, there's an easy answer: The last wild animal to be domesticated was the silver fox, and it took a startlingly short time. In the late 1950s a Soviet biologist named Dmitry Belyayev rounded up about 160 of the animals with the goal of, essentially, replicating and observing the process by which, 10,000 years before, some wolves became dogs. As he bred each successive



generation of kits, Belyayev selected for one trait: how the animals got along with humans.

The results were remarkable. By 1964, Belyayev had produced a fourth generation fox as friendly as dogs — able wagging the whole shabang. But it wasn't just their behavior that changed: Belyayev noticed a phenomenon identified earlier by Darwin: Domesticated animals share certain physiological qualities that set them apart from the wild. Silver foxes? They're smaller, with smaller brains and teeth; their fur has white spots or patches; their ears are floppy. Between their gentle morphology and their friendly behavior, it's no stretch to think domesticated animals are wild ones that have been tamed. Forever stuck in adolescence. The ears of Belyayev's foxes began to droop after just nine generations.

By the time *National Geographic* checked in on this long-running experiment, in

2011, researchers had identified two regions of the domesticated foxes' genomes that differed from those of their wild relatives. It was once thought there might be a single gene responsible for domestication, though it's beginning to look like it's actually far more complex process of genetic change.

The case with which Belyayev pulled this off makes it sound as if, with a little effort and a healthy research budget, you can domesticate whatever you please. But Diamond believes there are a few prerequisites. Domesticable animals, he thinks, should:

- Grow quickly. Nobody wants to wait around 15 years for an elephant to mature.
- Breed in captivity. (Difficulties as this first apparently thwarted Belyayev's attempts to domesticate others.)
- Be efficient eaters, in terms of human convenience, and not picky, either. This rules out your kinkadee.
- Have reasonably docile personalities, which rules out grizzly bears and Bill Cheney.
- Not be too nervous.
- Come from a social structure with a "well-developed dominance hierarchy," which humans can then assert themselves at the top of. (This would save to rule out cats, but Diamond suggests the reason

cats were domesticated is that we never tried to herd them; they're all just over-beige pets.)

So domestication is a highly contingent process by which humans have sometimes manipulated evolution to benefit themselves. Or animals have, to benefit themselves. One hypothesis has it that the process by which wolves became dogs sprang from their own initiative, whereby the less aggressive among them realized a selective advantage in hanging around people — namely, the buffet possibilities presented by human garbage. Humans subsequently did their part by adopting and breeding the friendliest pups.

Researchers continue to be intrigued by the self-domestication hypothesis. These days they're looking at it to explain certain traits observed in bonobos, yes — but their violent cousins chimpanzees, from whom they split taxonomically about a million years ago. The bonobos are peaceful and, in line with Darwin's observations, display those familiar differences in morphology. Have they domesticated themselves, and what? The import of this question is obvious: Can we humans shed our aggression, embracing sociality by coming down ... evolved? Sound familiar?

INFO

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POLI PSY ON THE PUBLIC USCS AND ABUSCS OF EMOTION BY JUDITH LEVINE



Waiting for Supergirl

There is a moment in the plot of CBS' fabulous new show "Supergirl" when our superheroine cousin Kara-Zel has been sent to Earth from Krypton to look after her baby cousin Kal-El. But she's waylaid in the galactic equivalent of Siberia, and by the time she reaches down on our planet, little Kal needs no protection. He's Superman.

Her mission switched, Kara rescues Kansas as Kara, a normal girl. Her superpowers her powers, and Kara gets a day job.

But she's frustrated — a scrawny, awkward, outcast, trapped in a standard (though pretty) human body.

Then she sees a plane burning in the sky, learns her adoptive human sister, Alex, is on it — and grabs her chance. She runs, stumbles, then lifts off. The passengers are jolted as she gets her bearings. But she lands the plane safely.

Afterward, standing in the hallway in her street clothes, her face beaming with the pride and pleasure that Calvin Kallik too much to show, Kara-Zel looks at — and who — she was meant to be.

Then she reminds to Alex that she, Kara, was her rescue. And as families often do when children come out, its secret badly. Kara springs to Kara's eyes.

Supergirl has all the same powers as Superman — but she has more. She's emotionally evolved. Her skin may be bullet-proof, but her heart is soft.

On "The Late Show" the night of the pilot, Stephen Colbert asked Melissa Benoist, who plays Supergirl, if she likes the show's feminist message. "Of course I do!" she cried. The audience ate her up.

The next night, Colbert welcomed another super-powered feminist, Hillary Clinton. She was wearing orange shoes. She was funny (Colbert, referring to these last exchanges: "I was playing a character who didn't cure for you" Clinton: "Well, I can say it now — it was mutual.") The audience loved her, too.

Clinton was feeling good — and why not? She'd just endured 11 hours of the unapologetic hearing in the three-year-long, 88-million-plus Congressional investigation of the killings of four Americans at the U.S. embassy in Benghazi — and come through unharmed and unscathed.

Cool, informed, at times even amused and bared, she sat back while the Republicans filibustered and the Democrats counterattacked. "Clinton came across not only as a grown-up," Amy Davidson wrote in the New Yorker, "but as the most normal person in the room." Vox called her hearing Clinton's "best campaign ad yet."

And she wasn't too shabby in the Democratic debate. Yes, "Saturday Night Live" lampooned her reputed slipperiness. "I think you're really going to like the Hillary Clinton my team and I have created for this debate," Kate Winslow and through a nose attack, of course, Larry David didn't let Ben Stiller off easy, either.

But, in real life, the debate was about policy. And, whether you like her politics or not, Clinton showed her chops.



Looking back to her last re-election campaign, I take this as progress. In 2006, everyone, including sympathizers, could talk of nothing but Clinton's personality — her warmth or coolness, honesty or dissembling; her ambition, whether condemning or defending it.

In *Thirty Ways of Looking at Hillary: Reflections by Various Writers*, a 2008 collection of essays, Elizabeth Kolbert reveals Clinton's "battering" during her first New York electoral campaigns. The reporter was bothered by the manipulativeness of the task, which allowed Clinton to appear concerned about New Yorkers' issues without taking any positions on them. "At the same time, I was bothered by the fact that I was bothered," Kolbert writes. "Sure, Clinton was disingenuous. [But] so was ... every other politician I had ever covered."

Jane Kramer also couldn't stop analyzing Clinton the person, and the worse. "Why do I keep thinking about what I think of Hillary?" she asks herself in the same collection. "I take Hillary personally — too personally." Virtually every contributor confesses to the same obsession, even as she is confounded or embarrassed by it.

HILLARY CLINTON IS NOT EVIL. FAR FROM IT.

I'm no exception. I've written about Clinton in these pages three times — rarely about her positions on issues. In 2008, I analyzed the meaning of her spontaneous tears shed in a New Hampshire dinner just before that state's Democratic presidential primary.

But, like almost everyone else — except, alas, occasionally Newsweek — I neglected to mention what she was saying through those tears: "Some people think elections are a game: who's up or who's down," the magazine quoted Clinton as saying. "It's about our country. It's about our kids' future. It's about all of us together." The went on to this impassioned patriotic vein, tears leaking from her eyes all the while.

Commentators hailed it as the moment Hillary Clinton became "likable." The show of emotion apparently won her the New Hampshire primary. But she wasn't likable enough to win the nomination.

This time around, people seem to be judging Clinton on what she's done and

what she says she'll do. But the obsession with her personality hasn't faded. In fact, it's hardened into something worse: hatred.

I understood the vitriol from the right. But the left, especially Bernie's people, seems to despise Clinton almost as much.

Hillary is humorless, they say. And Bernie is a phony? Hillary is grief! And he is a teddy bear? Hillary keeps repeating the same slogans. And Bernie thoughtfully explains new territory? Her positions have "evolved," while he hasn't changed his mind since the Eisenhower era — so if this were a dance in her cabinet and a place in his.

I can't tell you how many have told me they find Clinton so insupportable that they won't vote for her under any circumstances. She is the lesser of the two evils, they say. Would they prefer the greater of two evils?

I can attribute this madness to two things: enduring sexism, including women's international activism; and the power of the conservative brainwashing machine.

The thing is, Hillary Clinton is not evil. For once it's *she*, she's a moderate. Yes, (gasp!) a politician. But go to her website and watch her talk about the Charleston massacre at a national mayors' convention in September. Listen to her — in clips going back years — praise organized labor.

Or catch her kidding around with Colbert — and ambiguously informing him that if she gets her druthers, he'll pay more taxes.

It is exciting — and important — to root for Bernie, in part because he's moving Clinton to the left.

It is fun to be thrilled when Supergirl, played by an adorable 27-year-old feminist, blasts a male supervillain into fiery oblivion. It is touching to watch the Girl of Steel sooth to tears.

It is harder to support the stately, dandified human woman, the middle-aged, middle-of-the-road politician that is Hillary Rodham Clinton.

But this is the politician who is going to be the Democratic candidate for president.

Will you step aside while an army of real superheroes — led by Marco Rubio or Ben Carson, Paul Ryan, David Koch and John Roberts — conspires to destroy everything you hold dear: from racial justice to the polar ice cap? Supergirl wouldn't do.

INFO

Pink Pay is a monthly column by Judith Levine. Got a comment on this story? Click on linktothenewyorker.com



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Becoming

Transgender Vermont Electric Co-op CEO
prepares to walk into work as a woman

BY TERRI HALLENBECK

Dave Hallquist was dressed in a maroon button-down shirt and black trousers during a tour of the Vermont Electric Cooperative headquarters last month in Johnson. The former engineer wore comfortable shoes and a black leather suit's watch while showing off a state-of-the-art control room, noting how technology has helped to shorten the length of power outages in the 35 towns VEC serves. Hallquist has brought the state's second-largest utility back from bankruptcy, and after a decade as its chief executive officer, has become a knowledgeable ambassador for the 197-employee co-op.

The next day, Hallquist was back on the job, this time staffing a VEC booth at Renewable Energy Vermont's conference at the Sheraton hotel in South Burlington. But the CEO looked different: no pumps and a stylish black-and-white Miuu. A delicate pearl bracelet had replaced the watch. Shoulder-length Auburn locks topped off the new look of VEC's leader. Affixed to her lapel, the name tag read Christine Hallquist.

"You probably remember me as David," she said, reaching out to shake hands with Rob Farnham, an environmental activist from Theford who was live-streaming the conference.

There was a slight delay before Farnham recovered himself and said, "Nice, congratulations," before the trade-show ambly reclaimed her.

"My experience is, it's a five-second delayed reaction," Hallquist told a reporter after Farnham left. "I need to be active in saying hello to people, because they don't recognize me."

Piney of people did. Rep. Tony Kucin came over and joked that Christine must be Hallquist's sister. Green Mountain Power spokesman Kristin Carlson gave Christine a hug.

Somewhat good-natured was an exchange between Hallquist and VEC lobbyist Joselyn Cohen, whom the CEO hired this past spring. Hallquist apologized for not being able to prepare her during the job

interview, noting that Cohen had barely gotten to know Dave before Christine came into the picture. Hallquist added, "I don't think you would have liked Dave as much."

Hallquist was literally on display at the annual energy conference that attracts power people from every corner of Vermont, most of whom were acquainted with Dave. Kenneth Johnson, vice president of Vermont Electric Power, said he noticed some in the crowd doing double takes when they saw Christine. But he described the overall reaction as "intrigue and some fascination" with "zero condemnation."

The onlookers shouldn't have been totally surprised. Hallquist, 59, had already revealed her lifelong secret to family and friends when Christine went public in a September WCAX news story about the decision to change gender expression from male to female. Darren Perreault's piece chronicled Hallquist's decade-long process of coming to terms with her true identity, and of breaking the news to her loved ones.

Now the VEC chief is figuring out how to make this transition in the professional world. With no textbook to guide her, Hallquist started a gradual process that involves substituting Dave one day and Christine the next.

"Here I am, the transgender CEO of one of the most macho businesses," Hallquist said. Work centers continue to come from Dave Hallquist. The VEC website still indicates the co-op is led by a man.

Switching from one gender presentation to another is a big deal — for her, her family, the co-op and the community, she acknowledged. "I don't think of a greater change for someone to experience," Hallquist said. "It's how we define ourselves."

Transgender experts say there is no typical experience for people making the transition. But coming out at work is often the last stretch of a long road, said Kim Fausman, executive director of Pride Vermont, a support organization for gay, lesbian, bisexual and transgender people.

Hallquist went into it knowing that, but especially as the CEO — a public figure who is responsible for the co-op's future — she found there was no road map to follow.

"There's probably one out there," Hallquist said. "I just haven't been able to find it."

Christine

'I Like to Be Feminine'

Hallquist always felt like a girl as a child attending Catholic school in suburban Syracuse, NY—but it would be decades before she knew it there was a word for it.

"I've always known I was different," Hallquist told radio talk-show host David Goodenow on WGRW a week after the WCAG segment: she was dressed as Christine for the live interview, in a tan skirt, a tan-and-white sweater over a white blouse, jet another anubus bag, neatly applied lipstick, and a pearl bracelet. Her tan purse contained a hairbrush, makeup and a woman's wallet.

"I took time to get that to match," she said of the purse. "I love to shop, but now that I can do it freely, it's awesome. I like to be feminine."

Chloras are not the goal of the transgender experience, but they often take on a significance that goes beyond the fabric, and Kira Delamater-Kirou, a licensed clinical social worker in South Burlington who counsels transgender people: "I think the clothes are more of an outer representation of gender," she said. "Wearing a dress is the most feminine thing a person can do."

HERE I AM, THE TRANSGENDER CEO OF ONE OF THE MOST MACHO BUSINESSES.

CHRISTINE HALLQUIST

As a child, Hallquist carried the perfume of a female classmate and was drawn to girls' clothes. Those uncomfortable sweaters, combined with young "lots of questions about religion," got the attention of the moonpiper, who recommended an old-fashioned moonpiper for young Christine, who was a long way from revealing her secret to anyone. Horrified, the Hallquists pulled all of their children out of the Catholic school.

"At the time, transgender was considered a mental condition and you could be put in a mental institution," Hallquist said.

Memoirs Webster defines the term "transgender" which came into popular use later, in "of, relating to, or being a person who identifies with an expression a gender identity that differs from the one which corresponds to the person's sex at birth."

"My mom believed I was a woman" is how Hallquist put it. Hallquist said that as a teen she became adept at hiding what she considered her true identity. "By the time I got to ninth grade, I realized I needed to play this game, so I took

up a couple of sports," she said. Hallquist died and ran competitively but kept a secret stash of women's clothes in the closet.

Over the years, Hallquist kept collecting those items, then throwing them away. "When you're done, that's seven times... it's time to just start the fabric," she said. With the learned aid of her husband's secret, several years into their marriage, and the couple came to an uncomfortable agreement: It was OK for Hallquist to dress up in private and play the piano, for up to two hours a day.

For decades, no one else knew, but it haunted Hallquist that the couple's two daughters and son were among the few. "I started to get on a very dark place because I hadn't shared probably one of the most important things about myself with my kids," she said.

At age 38, the Hyde Park resident made a New York resolution to find a transgender support group, get counseling and start the process of coming out.

"They're quiet, supportive groups," Hallquist said of the one she found in central Vermont. "All of us had the same incredible fear: being caught out in public... dressed female... and it brought a lot of shame."

Hallquist finally came out to the kids about five years ago, and they took it well, she said. The daughters call her "Maddy"—a combination of mommy and daddy for son Derek, 31, she is simply "mom." He is making a movie, called *General*, comparing Hallquist's transition with that of the energy industry, on the grounds that both make people uncomfortable. The whole family has been in counseling. Hallquist and she said the movie together but she unsure what is going to happen in their marriage.

"We're still sorting it out," Hallquist said. "No matter what happens, we're going to continue to really love each other."

Hallquist broke the news to her mother and siblings—she has four brothers and two sisters—this past summer, around the same time Bruce Jenner appeared on *Entertainment Weekly*. Jenner's very public story "made my job a lot easier," Hallquist said. "I related entirely to the whole story. Bruce's heart was my heart. It was inspiring and supportive. My confidence today is probably helped by that."

Hallquist's 83-year-old mother had accepted Christine. But Hallquist never heard from some of her siblings since she's lost some friends, too, who said they had loved her



CHRISTINE HALLQUIST

PHOTOGRAPH BY JEFFREY M. HARRIS

STYLING BY JEFFREY M. HARRIS

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MAKEUP BY JEFFREY M. HARRIS

Becoming Christine 49

during with her transition. "It would be wrong to say it doesn't hurt, but you expect that level of pain. It's disappointing," Hallquist said.

It wasn't simple things, in 2013 Hallquist was diagnosed with cancer, the origins of which doctors had difficulty tracing.

"I truly thought I was going to die," Hallquist said. "That one day a few months later, the doc, her doctor phoned. 'Hi, and, I think your testosterone is killing you,' she said. The doctor didn't know at the time that Hallquist was transgender, but the medical diagnosis gave extra weight to the way she had felt for most of her life.

The doctor recommended a bilateral orchiectomy, surgery to remove the testicles and stop testosterone production, which was believed to be fueling the cancer. It happened to be a week before she planned to start testosterone-blocking hormone treatment as part of the gender transition, she said.

The surgery stopped the cancer and made it so Hallquist didn't have to take a testosterone blocker, so often making the transition from male to female do. She is taking estrogen, which she said is changing her body. She also cries a lot.

"Most of those have been tears of joy," she said. "They're rare emotions."

Working 'Out'

Last May Hallquist made the first move toward coming out professionally: She shared her story at a monthly meeting of Vermont business executives who meet privately to discuss job challenges.

"I was visibly scared," she said. "They are not shaking as I presented this story."

By the time she was done explaining, though, "most of them were crying," Hallquist recalled. Their answer to her first question — whether she should continue to live a double life — was a unanimous and resounding no.

When Hallquist asked for advice on the best way to introduce Christine to colleagues and employees, the group told the CEO to come back with a plan in June.

"Though Hallquist has essentially been making this transition for decades," I will say coming out to my boss and employees was another one of my great fears," she said. "You can imagine I'm thinking, 'This isn't going to go over too well,' she said.

Such fears are common among transgender people, and Dot Benner, who advises students and staff as director of the LGBTQ+ Center at the University of Vermont. "They don't want to be shamed. That's the No. 1 fear, that look that says, 'Why do I have to occupy the same space?'" she said. "They worry they'll be fired."

A 2007 law specifically protects transgender Vermonters from discrimination, including dismissal of staff, some

transgender people run into trouble at work, Roumain said, including from employers who suddenly crack down on job performance in a way they hadn't before or aren't doing with other employees. "Where there's a will, there's a way," Roumain said.

At least one such case is pending before the Vermont Human Rights Commission, according to plaintiff Lynn Bryant, a 54-year-old Burlington woman who said she was placed on unpaid administrative leave from her job after returning from gender-reassignment surgery.

Some transitioning people choose to change jobs — or even professions. New coworkers or another career can make it easier, social worker Kraus said.

Hallquist had other plans to run VEC

personal to talk about. Westman said, he thought Hallquist's cancer had returned.

"I'm got to tell you I was somewhat relieved," Westman said.

Mark Woodward, a state House member from Johnson who serves on the board, said cancer was also his first thought. "My second thought was, 'That is a big deal,'" Woodward said. "I was more concerned about the employer's reaction."

Westman met by talks to VEC line workers at the local level. Their reaction has been the same so far. "They know Dave's done a good job," said Westman, noting that Hallquist's people skills have grown in the past decade and employees see their CEO as a fair and trusted negotiator.

"When Dave came, the co-op was nearly bankrupt," Westman said. "Now it's

Beyond the Watercooler

Co-op employees got the big news about Hallquist in August. Following advice from the human resources department, Hallquist had supervisors inform their employees. In retrospect, she said, it would have been better for all of them to hear it at the same time, because some were offended that they were among the last to know.

But the overall reaction far exceeded Hallquist's expectations. "I'm overjoyed with the support I've received," she said. "I'm sure this is a struggle for them, but I really haven't noticed any change in my interaction with employees."

"People exchange, but you have to give them the space to do it," she continued.



Dave at work at Vermont Electric Cooperative

I'M PRETTY SURE
I WILL NOT MISS
BEING DAVE.
I'M SO
MUCH MORE
COMFORTABLE.

CHRISTINE HALLQUIST

as Christine. When she went back to her business group in June, they offered her advice: Don't be so apologetic about it. She took the suggestion to heart.

Using the plan her fellow CEOs helped her develop, Hallquist delivered the news in July to Vermont Electric Co-ops senior leadership team. At that meeting, she noticed what would later emerge as a trend: Women were quicker to congratulate her. "We were pretty much at a state of shock. I've learned with the male population, give them time," she said.

A short time later, she called all 16 members of the co-op's board of directors to tell them, one by one.

"I really didn't expect to be supported across the board," she said. "My worst fear was that I fully expected a few of them to say they just couldn't live with this."

Rich Westman, a Republican state senator who lives in Cambridge, serves on the board and used to work at the co-op. When Hallquist called with something

in good shape." Since Hallquist took over 18 years ago, it's cut back on power outages by 75 percent, and the bond rating has bounced back from just above junk to an A rating.

Employees might have met Christine a year ago — had they noticed a framed photo on plain sign on Hallquist's desk. When she marched in Burlington's 2004 gay pride parade, alongside daughter Karsten, a parade wound up on the next day's Burlington Post Press.

"It was very clear it was me and my daughter. I thought I was going to have to 'run up to my company that nobody said anything,'" Hallquist said.

Karsten brought a copy of the photo and framed it, and Hallquist brought it to work. "I thought, 'I'll use this as the vehicle to come out,'" she said. "But nobody ever asked who it was."

"I learned this is so far out of people's thinking, no one could ever imagine it was me," she added.

Westman's tale: "A lot of people were like, 'We don't want a change in leadership because things are dramatically improving.'"

One co-op customer did complain after the story aired on WCVR. The man called Hallquist to say he thought the CEO had misled the co-op and should have to resign for the CEO job as Christine. "The point he made was, 'I can handle this guy stuff,' but this transgender stuff is just off the scale," said Hallquist. "Another of his points was, 'What are we going to call you?'"

Hallquist didn't get defensive but instead invited the man to her office, gave him a tour and set out to do his business. "I'm an honestible person, that's why I did this. I know how unusual it is. I may come to work in a dress, but you can still call me Dave," Hallquist said.

Hallquist didn't identify the questioner, but Dave Whitecomb, an Eden resident, acknowledged that it was him. Whitecomb

declined to discuss the situation in detail, but said that she and Halligan talked for 45 minutes, he came away "fully satisfied."

While Halligan has made clear it won't bother her if people continue to call her Dave or use male pronouns, that's not the case for all transgender people, particularly if their wishes are blatantly ignored.

"It's almost like a slap in the face or a reminder that I don't see you as you see yourself!" Krus said. "For those of us who are not transphobic, it's important to understand those little words, they become bigger."

Halligan and both employees and colleagues have asked for clarity on that. Should they use "Dave" or "Christine"? The pronoun "he" or "she"?

Halligan announced last week that starting December 1, it will be Christine

Johnson and "There were people who were taken aback. Ryan opened up about it. It was not your run-of-the-mill board meeting."

Johnson, who knew already and it was emotional to watch a roomful of others join the news in as Halligan eloquently told her story. "Spontaneously everyone started clapping," Johnson said. "It was very moving."

Johnson, who's known Halligan since 1987, was among a group of state utility leaders who visited with Christine at the 2015 pride parade as a show of support. The event was a first for Johnson, but he described it as "enlightening" as he watched his friend and other transgender people celebrate something they've hidden most of their lives.

Mary Powell, CEO of Green Mountain Power, was there, too. When Halligan first

brooks are developing, she'll soon start working on voice infection with a speech pathologist. No additional gender reassignment surgery is planned, however, and she's leaving her hairing hair alone. "I've been covering around with wig for a few years now," Halligan said. "I think I'm finally getting there."

Her transition has also afforded Halligan the rare opportunity to experience life both as a man and as a woman. Those who don't buy into the notion that there are emotional differences between the two might not agree with Halligan's assessment so far. As Christine, she said, she's less angry and a better listener.

"I do like what it's done for my leadership. It's going to take a few years to figure out how much of it is gender related or not," she said. "I love the fact that I can just

Dave," she continued, "It's so much more comfortable."

Challenges remain, of course. By December 1, her name needs to be changed legally — and all of her identification updated. Otherwise, Halligan notes getting stopped by police and handing over a driver's license that identifies her as David. "There's many states that are not as loving as we are," she observed.

The biggest test of all could come next year, when Halligan plans to attend a conference of the National Rural Electric Cooperative Association, an organization with which she has long been active. Many of the group's members come from rural areas of the South and Midwest. Being Christine there won't be as easy as it was at the Renewable Energy Vermont conference.

"They're very conservative. They aren't



Christine Halligan at a VEP conference.



Christine Halligan talking on a mobile phone while working at a computer.

who walks through the office door, visits his workers on the job, travels on behalf of the company at the legislature and represents Vermont at national rural electric co-op meetings.

Vermont Electric Co-op board members — the people who are essentially Halligan's bosses — say they are ready.

"My sense is, it isn't going to be an issue," said Michelle DeVita, a co-op board member from Winooski, who struggled herself for a while to come to terms with her own gender identity. "Christine — and there — has proven herself to be so competent," DeVita said. "I don't believe there's going to be any pushback or resistance at all."

Halligan's colleagues in the Vermont electric industry are also standing by her.

Vermont Electric Power VP Johnson recalled an August meeting of his company's board in Rutland in which Halligan asked for some time to speak. When she stood up and announced, "I am transgender,"

and her about Christine, in August, Powell said, it was "one of the most powerful" conversations she's ever had.

"I was really struck by the courage of Dave and his transition to Christine," Powell said. "I already was a big fan of Dave Halligan, and I'm an even bigger fan of Dave as Christine."

Leading Lady

Dave Halligan used to lift 90-pound weights for 35 repetitions during regular trips to the gym. Christine limps herself in 30 pounds for 30 reps — partly because she's lost strength since she switched from testosterone to estrogen. But she also wants to keep from bulking up so as to look and feel more feminine. Her once-weekly 5- to 10-, 30-inch runs could now be described as merely.

If she hadn't gone public, Halligan said, her body would have started to give her away like skin is softening, and her

sex questions and later and this was of a bookend." She said she's become more conscious of how women are treated at business meetings, whether their ideas are taken as seriously as men's, and will be watching that closely.

Those around Halligan have noticed she's happier. "There's been a change," DeVita said. "The last couple years you could tell there was something going on with him. He was less happy, less outgoing. Now, he seems very much relaxed."

Through her long transition, Halligan has had doubts about what she was doing and putting others through. "I do get brief moments of 'This is insane, but they're blind. This reality is, I know this is the right thing to do,'" she said.

"I do really feel at peace as Christine," Halligan said. "That was the part I really didn't know a couple weeks ago. It's amazing how many people use it. It shows in my face, in my expression."

"The pretty sure I will not miss being

their meetings with Christine prayer," Halligan said. "I've recognized that my skills and talent at the national level. Well, I lost that."

Not according to the association's media-relations director, who responded via email to an inquiry from *Seven Days*. "Christine has a long history of leadership and professionalism within the electric utility industry and among electric co-ops," said Debbie Wing. "She is a respected and appreciated member of the electric cooperative family."

Like any CEO, Halligan always has an eye on the future. But the past few months have confirmed how hard it is to plan something so personal and life-changing. Since Christine went public, Halligan said, none of her fears of rejection, scorn or dismissal have materialized.

She said, "I didn't expect to feel this good about it."

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War Comes Home

Book review: *The Hummingbird*, Stephen P. Kiernan

BY JIM SCHLEY

Stephen P. Kiernan's new novel is fashioned of three distinct stories, like three circles in a Venn diagram with the author in the overlap. Deborah Birch is a hospice nurse caring vigilantly for a patient in the last stages of dying, a retired-in-disgrace history professor named Barclay Reed. Reed's never-published first manuscript, which Deborah made a loan to him, provides the second story. The third involves Deborah's husband, Michael, who has returned in torment from three deployments in Iraq, most recently serving as a sniper. The circumstances from which this composite tale is made are timely and important.

Kiernan, who lives in the Burlington area, is a graduate of the University of Iowa Writers' Workshop who has worked for a couple of decades as a journalist. He has won multiple awards in particular for his work on the Freedom of Information Act and the First Amendment. Kiernan is the author of a previous novel and two nonfiction books, the second of which, *Last Rights: Among the End of Life From the Medical System*, directly concerns with the setting and themes of his new novel.

The tripartite structure of *The Hummingbird* is interesting, involving and not difficult to follow. "Nurse Birch" (as the dying Reed insists on calling her, even after they've become intimately acquainted) goes back and forth between her patient's bedside and her own home. There, her husband also comes and goes, in obvious dreamy and drowsy on the verge of fury. The excerpts from Reed's manuscript tell the tale of a Japanese pilot who flew secret bombing runs during World War II from a submarine off the coast of Oregon, not far from where Kiernan's contemporary story takes place.

Reed was accused of plagiarizing the work of a graduate student and lost his faculty position over this manuscript. According to Kiernan's end-of-book note, the pilot's story is partially based on historical events. After the war, a Japanese pilot evidently did visit Oregon and give in his own words to the town he had previously attempted to bomb. In Kiernan's story, war-torn history, fictional pilot Ichiro Soga's humanity leads to gradual forgiveness by the community



BOOKS

he had attracted — a parable of reconciliation after war. In reading the now-forgotten story aloud, Deborah gains faith that a soldier can come home from battle and lay down the guns and the map.

Speaking to Reed after a series of readings, she considers her responses to the professor's table-like story, which she can't fully believe is true but doesn't want to dismiss as fiction.

I lowered the blinds. The room felt smaller, but not bleak. More private, protected. "Anyway, that's what your details do. They're supposed to convince me, but they might be camouflageing the part that's made up."

"Excellent" syllables, Nurse Birch. I can explain one thing, however, before you leave for the day—why those details matter very much."

I placed the string along the headboard so the Professor could open the blinds later if he chose. "I'm listening."

"Because they pertain to your husband. They demonstrate that, in order to understand a warrior, first you must understand his weapons."

"I don't know what that means."

"Whether the warrior is Ichiro Soga or your husband, regardless." The Professor shrugged. "First you must understand his weapons."

Then, pointing into the little basket where Bill collected his memories, he selected one, pointed it at the television, and turned away from me.

After reflecting on this conversation, Deborah tells her husband if she can

accompany him to a target range, where he goes for relief from inexplicable emotions, so she can learn how to fire his rifle. This is a complicated, unexplored scene, where the tensions and themes of the novel are powerfully enacted.

And yet, while Kiernan's narrative proceeds by moving the characters through predicaments that are grave and consequential, at many moments the tone and manner of his storytelling teeter over into melodrama. Reed is extremely belligerent, haughty and contemptuous, forever lecturing. Michael is extremely desperate, sulky and silent, traumatized by memories of the precision killings expected of a sniper. Pilot Soga in the embedded story is extremely dignified, even noble. When Reed's daughter briefly appears, she is extremely aggrieved, offering little but fatal hatred. And Deborah is extremely sensitive, conscientious, persevering and resilient.

Except for Deborah and Michael's excursion to the firing range, which is genuinely surprising, rarely do any of these people do anything unexpected. The novel's characters seem so typical in exaggerated, preordained roles. Likewise, much of the novel's dialogue reads like an exercise for a "twice size" author intent on convey-

"Hi, nursemaid!" I leaned down to kiss his forehead. "How was your day at the shop?"

"[Michael] jerked back. 'What do you mean?'"

I leaned him away. "I don't mean anything. How was your day?"

"That's not the way you put it. You said, 'How was your day at the shop?'"

"OK. And?"

"So you're checking up on me now? What, did you go by and ask Gary where I was or something?"

"Honey, I don't know what you're talking about. I just had a rough day with my patients and I was just asking..."

"This has nothing to do with any stupid patient."

I took two steps backward. "Honey don't despise the people I care for."

Talking Points

NEK teens who stutter seek connections and understanding

BY KYMELIA SARI

Sam King felt paralyzed. His heart was pounding so hard, the janitor at Lake Region Union High School in Burton thought he was going to pass out as his psychology class. Sam and two of his classmates had to get up a slot. He had practiced saying his lines during rehearsal. "I'm in class. I can't check my phone right now." But the 16-year-old felt the familiar block in his throat. He took a deep breath and tried to force the words out. He eventually ran out of breath and had to start again.

But instead of saying his lines, Sam blurted out, "I have a stuttering problem. And it makes it hard for me to talk." He then asked his friend Trent to say both of their lines.

"I was so terrified with myself and the situation," he later recalled. While his classmates continued with the skit, Sam "blacked out," he said. Even so, he was glad he had told his classmates and teacher about his stutter. "It felt good as I was sitting down," he remembered. "The amount of relief I got outweighed the embarrassment."

Sam is among more than 70 million people worldwide with a speech disorder characterized by repetitions, prolongations or blocks. That's about 1 percent of the population, according to the Stuttering Foundation of America. "Instead of taking the superhighway to get the idea from your brain to your mouth, it might take the slower, country road," explained Dr. Dennis Katsawa, clinical assistant professor of communication sciences and disorders at the University of Vermont.

Despite years of research, no one knows exactly what causes stuttering, though possible factors include genetics, child development, neurophysiology and family dynamics. There's no cure, either, but there are various treatments, including speech and cognitive behavior therapy and support groups.

Along with Dr. Nancy Garcia, Katsawa is the co-leader of the Burlington chapter of the National Stuttering Association, which sponsors support group meetings for school-age kids and their parents, as well as for teens and adults.

"Of all the ways we're trying to support, the message group is the most likely to either not address their



stuttering directly," said Katsawa. "We have teens who're coming, but they're uncomfortable."

"By the time you're a teenager, you've probably had years of fear and avoidance behavior," said Garcia, who also stutters. It's not unusual for teens to trade speech therapy for sports practice and other after-school activities. But, he added, it's also "very, very, very common" for them to seek treatment again when a they're about to go to college or enter the job market.

Sam's parents began to notice that his speech was difficult when he was a preschooler. They took him to a pediatrician, who told them Sam was just trying to hold their attention. According to the Stuttering Foundation, stuttering is part of normal language development in kids between ages 3 and 5, and 5 percent of all children go through a period of stuttering that lasts at least six months. Three-quarters of those will recover by late childhood, but 1 percent will continue to stutter into adulthood.

When Sam was in sixth grade, he wanted to make a friend or get help to make the phone call himself — it's common for people who stutter to avoid using the phone because of the time pressure, and because they can't see the listener. That was when his parents realized Sam's stutter hadn't gone away. Instead, he had developed a bag of tricks to help him get by, such as avoiding words that begin with hard consonants including D, C, T, G and K, and instead using words that were easier for him to say.

"I tried to hide it as much as I could," Sam said, noting that he was most afraid of stuttering in front of his teachers. "I'm not sure how they'll react. They might think I'm not as smart. Or I have a social issue," he explained.

"People don't know what's going on," the teen continued. "It's not more common with stuttering. It's just part the speech part. Like, worrying all the time, education from word wrapping. Having to do that every day. All day."

Just talking at all could be draining for Sam. "I lose eye contact. I feel it in my throat. The word wants to come out, but it can't. It feels there's a wall in my throat. I run out of breath. After a long break, I run out of breath," he said, between pauses.

So, for the next two years, Sam met with a New Hampshire-based speech therapist in St. Johnsbury because it was the midpoint for both of them. "I was hoping to be fluent," Sam confessed. He was taught to exhale a little bit before speaking to slow down his rate of speech. But Sam felt it was too tiring to keep using the technique. When he entered high school, he got busy with sports practice and stopped going for speech therapy. But his stutter hadn't gone away, and he continued his avoidance pattern.

The tipping point came when Sam was a sophomore and took English honors. After his first class, he told his mother, Ruth Liaison-King, that he

didn't want to return. He wrote a three-page letter to his parents because he wanted to let them know how he felt.

"The reason I worry, I don't want people to think I'm different," he claimed later.

"He was worried about the future, thinking about job interviews, meeting his girlfriend's parents for the first time, saying his wedding vows," recalled Linscott King, who is a public-relations administrative secretary at Lake Region Union. "I had no idea he was going through all of this. I burst into tears," she added. "I had my husband read it. He burst into tears. We thought everything was OK."

Lanang-King credited Saxe's guidance counselor for helping him understand that his anxiety didn't define him as a person and that it shouldn't prevent him from achieving success. Although Saxe was hesitant, both mother and son attended the teen support group meeting in Burlington two hours from their home in Boston.

"In individual therapy, we will target personalized goals," Katerndahl said, noting that clients "will have structured home practice that we will send home with them." Support group meetings "address self-acceptance" and are "more informal," with participants sharing their experiences and making connections.

Katanski estimated that some 6,000 people in Vermont suffer. But for most participants, attending the support group is the first time they encounter other individuals with the disorder.

A familiar face at the UVM meetings is Ben Manning, 25, who is training to be a speech language pathologist at the university. He's the student leader for school-age kids, but he attends the meetings for the teen and adult groups, too.

Like Sara, Manning stopped going for speech therapy when he entered high school because he wanted to go to his practice instead. Manning said that some most kids develop speech normally. "If you do not, then you see yourself as different and not as good as everyone else."

At college, Manning chose to major in geology because the coursework didn't require many oral presentations. After graduation, he said he couldn't even apply for jobs because he was too afraid to talk to employers. That was when he decided to join support groups and receive speech therapy.

Today, Manning doesn't hide his crutches, and he consistently uses techniques when he talks. One of them is "fake" stuttering, which demonstrates how to live stutter. "I can do speech techniques all day in a therapy session. Cause that's why, where, where you start," he says.

"The trick is, the real minute you change environments, you have to kinda relearn how to do those things in these environments," Manning added. "I, I, I still feel uncomfortable when I'm caught in a status, or role, because of social and emotional conditions that drive from it."

Meeting Manning was "awesome," Sora said. "His attitude is just amazing. He tries to laugh about it," the two remembered.

The other teens also helped Sam feel less alone when they shared their experiences and struggles with their stammer. But the four-hour round-trip commute and Sam's sports practice prevent the Kings from being able to attend the support group as often as they would like.

Fifteen-year-old Mary Hoyt from Orleans has also made a connection with peers in the Burlington support group. "But they live far away," she said, adding that she would like a group closer to home. Her mother, also a person who

OF ALL THE AGES WE'RE TRYING TO SUPPORT, THE TEENAGE GROUP IS THE MOST LIKELY TO RATHER NOT ADDRESS THEIR STUTTERING DIRECTLY.

DAVID A. KAPENSKI

stranded, was planning to cruise support meetings in the NEK until his untimely death last year in a motorcycle accident.

Monica Mearns is a speech language pathologist at the Orleans Central Supervisory Union, which includes Burton, Glover and Orleans. She has identified seven students in her district who have a stutter, though not all of them choose to get speech services. Mearns introduced the Kings to the Burlington team support group and took Mary to one of the meetings, as well. Mearns said participating in the Burlington meetings through Skype is also an option.

But, she added, it's also important to increase awareness of stuttering among teachers, peers and the larger community. The disorder tends not to receive the attention given to cognitive and physical disabilities. And

Judy Hoyt, Mary's grandmother and guardian, said a support group for

parents in northeastern Vermont would be beneficial for her. "I want to know what other parents learnt. Maybe there's some [way] I can help out more," she said.

Moynihan admitted it wasn't always easy for her to watch her granddaughter struggle. "First thing I want to do is answer for her, to make it easier for her, but that's not the answer," she admitted calmly. "It's very _____"

CULTURE

get out what she needs to get out." But now Host allows Mary "to go at her own speed when she's talking" and doesn't interrupt her.

Mary started getting speech therapy when she was in third grade. But being pulled out of class made her feel self-conscious, and she was a target of bullies. "Mary was begging to be sent to a different school," Hest recalled.

By eighth grade, Mary had stopped going to speech classes. She doesn't use the techniques she was taught because her mind goes blank when she stutters. Instead, she's found new coping methods. For example, when she's introducing herself, Mary prefers to be brief: "I say, like, uh, I say like, uh, Mary from Orleans. Uh, and I like singing, songwriting and that's it." So I don't, so I don't say so I don't say, I'm, I'm Mary And I'm from Orleans.²⁰

During reading class, the young singer-songwriter listens to music on her phone with one earbud. She told her teachers that doing so allows her to focus less on her classmates, and she doesn't have to worry about them looking at her. "They said it could 'cause it helps me as long as I'm not paying attention in class," she said. Mary's playlist includes "Let It Go" from the movie *Frozen*. "It's charming, it talks about her; eras, not, eras, worrying about herself, and so, and so that helps."

New that Mary is a freshman at his school, Lake Region Union, Sam said he feels "less isolated." Like Mary, he made a class presentation on stuttering, and he talked to some of his friends about his stutter. But he said some people still finish his sentences for him.

"They probably think I need help," he said, adding that people should "just be patient with us." ¹¹

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INFO

For more information about the Gulf region chapter of the National Spatterwing Association, send inquiries to info@nswa.org.

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'End of an Era'

At North and North, Pat McCaffrey passes the wrench BY TERRI HALLENBECK

When Pat McCaffrey was a boy growing up in South Burlington, he used to go with his father on Saturdays to the local gas stations, where the guys gathered to chew the fat. They would use the soda bottle caps for young Pat, who played with them like a cheap version of Legos. But mostly he loved listening to the chatter.

A couple of decades later, when McCaffrey was looking for a better way to make a living than selling auto parts, he

BUSINESS

found the idea of running his own gas station and auto repair shop. In 1988, he bought what

had been Rick's business, on the corner of North Avenue and North Street in Burlington, from Rick Vogel.

For the next 27 years, customers at McCaffrey's Subaru would stop in for an oil change or a tune-up and to run over on the state-of-the-day McCaffrey has scored every drug dealer, including reluctantly into the computer age, although last year a common car than he can count and collected a following of devoted customers who trust him with one of their most expensive possessions.

"It's special to me," he said, "to be able to watch people come in and out and see how life passes on time."

But last Thursday, McCaffrey gave up his perch, as long the business to longtime trusted mechanic Brian Magglio. The shop reopened Friday morning as Brian's North Side Automotive. (You may guess he has a lot more than his hair.)

"I think it's time for other people to have an opportunity without me," McCaffrey said last Wednesday, dressed in a green-and-white blue Subaru T-shirt and shorts, as he changed the tires on a used Subaru Forester.

Technology has changed the car repair business by light-years, as it has so many industries, McCaffrey noted. When he started, it was just him and one mechanic working on cars, the humans doing all the diagnoses. These days, he said, a takes four or five mechanics to keep up with the constant, increasingly complicated changes in the automotive world. "You go into a shop and you don't even know what you're doing," he said.

McCaffrey has watched hourly repair rates climb accordingly — from \$24 an hour toward \$80 an hour — to cover the know-how and the equipment.

"You have to upgrade. At 88, I'm not prepared to take it to the next level," he said.



IT'S SPECIAL TO ME TO BE ABLE TO WATCH PEOPLE COME IN AND OUT AND SEE HOW LIFE PASSES OUT FRONT.

PAT MCCAFFREY

Magglio is the person to do that, McCaffrey declared. Already proving he's adept at social media, the new shop owner posted a comment on Front Porch Forum encouraging customers to come by and watch McCaffrey work, calling his departure the "end of an era." It was loud. The steady stream of visitors last week made it hard to fit in the usual full ritual of tire changing.

Debi Hron, an artist who lives nearby, figured she'd been a customer for about 38 years. She and McCaffrey remembered about the car he named through life for her the new-designed Dodge Caravan, the Toyota Corolla that owns her that winter in Florida and her current Volkswagen "clunker."

"He never does anything the car doesn't need," Hron said. It was a common theme among McCaffrey's customers.

Magglio, who's worked at McCaffrey's for 11 years, said that approach is one of the reasons he was drawn there after quitting a job at another Burlington garage.

Hron recalled stopping in to ask McCaffrey if he knew where he could get a truck for a quick hauling job. He lent her his.

Other customers came by to thank McCaffrey for making repairs on credit. It may not have been the wisest business practice, he conceded, saying, "I should've made more money. But no regrets."

McCaffrey disagreed when people categorized him as his "retirement." He's not yet in a position to retire, he was quick to say, and he expects soon to be busy with other work. He's also still Magglio's landlord, as part owner of the building that houses the garage and Wiggie's Saus & Deli — the convenience shop that co-owner Clayton Wiggner added in 1994.

As McCaffrey stripped the Forester of its summer tires, slipped them off their rims and replaced them with snow tires, the needless phrase was a constant companion: "McCaffrey's Business." He has been spraying into the receiver for 27 years — always standing in if he has nothing better to do than chat with callers, whose names, cars and stories he almost always knows. His calm continued with the crowd around him on Wednesday afternoon.

Even as they worked in the garage and greeted well-wishers, McCaffrey and Magglio were immersed in the logistics of changing over the shop. McCaffrey was running the Wilson Pappas of his been running for nearly three decades. Magglio was on the phone talking to vendors. At the clock's end, just 3 p.m., they wanted they wouldn't get every car done by 8:00.

"I can't think of a day when we haven't gotten everything done," Magglio commented as McCaffrey headed off what still needed doing.

But a Subaru sedan in the lot had had an unexpected transmission-fault light that was hard to reach. On his penultimate day at shop owner, McCaffrey had to decide whether to buy two new tools to complete the job. He picked up the phone and assured them.

Two days later — the first day in 27 years he hadn't been in charge of the auto shop — McCaffrey was back in South Burlington, pondering how long it would take him to empty his pickup of all the stuff he'd brought with him. His phone kept ringing.

One of the calls came from his old crew: "The heater in the garage bay, which is fueled by waste oil, wasn't working. McCaffrey gave the call the name of the heating guy who'd installed it and said, 'He'll fix you up good.'"

McCaffrey will be back at North and North occasionally, probably up on a ladder fixing something as the landlord. But on this day, it was time to leave the business to Magglio.

Indeed, the new owner posted on Facebook early Friday morning: "Brian's North Side Automotive is officially open for business!" ☺

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Finest Cut

Two Vermont knife makers talk steel, fire and beautiful blades BY CAROLYN SHAPIRO

Art, nature and culinary passion unite in the work of artisanal knife makers Nick Anger and Stewart Cowles. Both Anger crafts steel blades by hand, one at a time, and affix them to elegant wood handles. Anger (pronounced shay-ger), of Anger Knives, works in a garage behind a Main Street art-supply store in downtown Johnson. Cowles' shop, Orchard Steel, is an space behind his father's Bapco on Pine Street in Burlington.

Physically, Anger and Cowles couldn't be more different. He stands at 6-foot-9, is fully bearded and has cropped, and concedes that he's heard plenty of Paul Bunyan comments. She is 5-foot-6, has silvery hair, deeply creased eyes and wears dark hair — though her long-up sweaters, leather apron and eye protection suggest Cowles' inclination toward heavy machine work.

What the Vermont natives share is a love for the natural beauty of steel, a fascination with the way it transforms under heat and pressure, and the satisfaction of creating useful works of art — knives as handsome as they are effective.

Seven Days visited both knife makers to find out how they craft form and function.

Nick Anger, Anger Knives

The stock is fused, glowing bright orange when Nick Anger pulls it from the forge and clamps it into a vice, then twists it into a spiral so it cooks to an uneven charcoal color.

Then the steel goes back into the oven, which sits just outside the open garage door of Anger's workshop and connects to a propane tank. Gripping tongs around this bitlet — a piece of pipe cement — Anger removes it from the fire again and pounds it in one second with a hefty hammer.

Next it returns to the forge, which is close to 1,500 degrees Fahrenheit. Several more times Anger pounds on the steel. Alternately, under the pneumatic power hammer, the stock starts to flatten and stretch. Anger hests it again to shape the bolster, which holds the blade against the handle, and the short stem of a tang — the steel that extends from the tip to the bottom of the handle.



Anger Knives



Nick Anger

Anger works the metal again and again. Orange-hot under the 24-ton hydraulic forging press, it releases his hammer. The press gives Anger another "signature" in the stock of steel, known as Damascus for its signature wavy pattern.

Damascus is Anger's forte. He creates custom patterns with as many as 400 layers of steel, which are forged into a cake of various alloys. Each one has a different chemical composition that leaves unique waves in the finished blade.

With the heat, it "gets a little bit loose, and it's able to accept other things into its matrix," Anger says. "And for me, that's supercool."

After the gauntlet of heat and hammer swells, a small, rudimentary blade takes shape. It looks primitive, with no hint of the Damascus pattern. A dip into a ferric chloride, which reacts with the various

concentrations of nickel and other elements, brings out the design.

Not until Anger grinds the blade smooth on a belt and polishes it with finer and finer grit does its true character show. Some designs look like intricate flower petals or butterfly wings.

Anger's handles are made from native Vermont woods or exotic hardwood. He uses no glue to set the tang in the handle but fits the steel wire into a hole in the bottom of the handle filled with epoxy so strong it can be used to build scaffolds.

"There's a bit of an unrecognized, underappreciated work in this," he says.

Anger, 35, grew up in Colchester. As a kid, he was fascinated with weapons and knives. "I always liked anything really, that was shiny and sharp," he says.

FINEST CUT BY PAUL

FOOD LOVER?
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SIDEdishes

BY HANNAH PALMER EGAN & ALICE LEVITT



From the Raftery

BURLINGTON CHEF TAKES ON MANCHESTER HOTEL. Northern Vermonters know chef **MICHAEL HINES** as the chef behind South Burlington's **BARBERSHOP** and **RAFTERY**, and Burlington's **BARBERSHOP** and **RAFTERY**. The chef, who also runs the restaurants with sister **LISA HINES**, as well as two **CART THE FRONT** bars. But Raftery hasn't cooked at his eatery since the summer; he's busy preparing for a new venture.

In December, his eatery will fly south to Manchester Village with the opening of the **OVERSEAS**. The new restaurant is the centerpiece of the soon-to-open **MANCHESTER VILLAGE**, Vermont's first link in the San Francisco-based boutique chain of **Kempston Hotel & Restaurants**.

Raftery was chosen to be the **OVERSEAS**'s opening chef

local spirits and a menu of Vermont bar cocktails. Raftery's master sommelier, **Buffy Wines** (yes, that's really her name), curates a selection of more than 100 wines. Beer pairing dinners will spotlight local brews. Such events might just make Manchester a new destination for fans of Raftery's Vermont-focused fare.

—A.L.

Spaghetti Western

NEW FARM FROM HANNOY CULIN COOKING TO SOUTH BURLINGTON

After living along since Vermont Sports Grill abruptly closed this past August, the space at 1705 Williston Road will spring to life later this fall, when local restaurant impresarios **AND**

At the bar, 12 draft lines will feature local beers and more-market suds—a little something for everyone. Handy says. The bar will also offer an array of cocktails, the first in still in development.

While his family has been slinging pizza and craft beer under the Vermont Tap House moniker for years, Handy says a more, highly efficient Le Panyol-style wood oven will take the Raftery's food to the next level. "People have been using these stoves the Roman era," Handy says, noting that the bar will be visible from most of the restaurant.

If all goes well, the Raftery will open its doors later this month or in early December, pending extensive renovations to the former Hooters space.



Pizza at Hooters. Cap: Hooters

MICHAEL AND PETER, PAUL AND SAM HINES turn the place into a bar.

Well, not literally. The restaurant will be rolled the **BARBERSHOP**, and much (many from local farms) will bubble through the Italian American menu, which will offer wood-fired pizza and calzones, paninis, salads, small plates and sandwiches, including a handful of juicy artisanal burgers. "We will have a pretty wide variety of food, and it's all going to be local," says **PAUL HINES**, who, along with his partners, owns **VERMONT TAP HOUSE** in Milton, **VERMONT TAP HOUSE** in Rutland and the South Burlington **BAR**.

"We're basically torn down every wall that was in there," Handy says. "We're rebuilding for a completely different look and feel. We want it to feel like we're the first people in there."

—H.P.E.

Idle (for a) Time

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Finest Cut 47/10

After earning a bachelor's degree in anthropology and sociology from Johnson State College, he took a job with Learning North & Family Services in Johnson. In 2000, he started to teach himself leather making through books and the internet. "When I first hit bar stool, I was instantly smitten with all of it," Anger says.

Over four years, while still working on mental health, he honed his skills as a blacksmith at Ironbar, a custom metal-work shop in Dover. His crafted findings, fireplace screens and other big items.

"Once you learn how to construct the materials, in a sense, you can move that in whatever direction you want," Anger says. By 2012, he had saved enough money to make a leap into full-time forge work.

Anger talks about leather and steel with a science-based philosophy, even optimally. "What I'm interested in is the reduction of mass, of hidden potential," he says.

He eschews reducing his work to a single idea — and cravily not a single product. Anger's current repertoire includes doggers, chokers, switchlocks and more. "I can make anything," he says. "I don't think I'm limited. What I think is complete understanding of the physical world that I want to interact with."

Anger does not take orders. A select few persons claim most of his production. And he will grant requested leeway to certain customers, mostly friends, fellow artists and chefs — including Tyler Flannery of Food Network's fame. On his Instagram page, which has 15,000 followers, Anger features multiple images that rarely last longer for sale. When he does, the cost is \$15 to \$40 per custom each.

Meanwhile, Anger has a casual way just here to visit for him to order one up. "I'm not feeling it, I can't do anything," Anger says. "That's why I can't have somebody expecting something from me."

Mariah Cowles, Orchard Steel

When Mariah Cowles launched her leather-making business in Brooklyn in April 2012, she was getting up to four orders a week and fulfilling them in about two weeks. Then, 10 months later the Milk Street Journal included her knives in a small shopping feature. Suddenly Cowles had 10 requests per day, which made the work life beyond a year in March of this year. Cowles had to stop taking orders so she could catch up.

"It was awesome," she says, "that it was also like, 'Oh, fuck!'"

Orchard Steel knives have a sleek design that Cowles continues to tweak and perfect. The open is totally straight. The handle cradles up the spine for higher grip. The belly of the blade rocks, but not too much,

because some chefs told her the spine was with constant up-and-down motion.

Because she makes each knife by hand, Cowles says, she knows how a knife is held. "One of the things that's really important is balance," she says. "The way that I control the design makes whatever handle" Orchard Steel often pairs, steel and the handle ranging from five to 11 inches long and priced at \$150 to \$700. Each blade is etched with her "Mar" logo, and the handle part is an artistic, geometric design by a friend in Oregon.

Hanag grown up at Sta Barthelemy (Orlando), which her family owns, Cowles came on her artistic sensibility to the food produced on that land by creating a tool to slice through it. Many of her knife handles are made from the wood of apple trees from the orchard.

IT FEELS LIKE MAGIC TO ME A LITTLE BIT.

MARIAH COWLES

"Something that was missing from art for me was the feeling of function," she says. "There was this feeling of making something with my hands and then using it."

Cowles, 31, took her first blacksmithing class as a student at Colorado College. She immediately took to the fire, the hammer and the heat, resilient substance that she could manipulate into something carved — almost feminine.

After she graduated and returned home, a former friend joined Cowles as an artist, and her parents paid for half of her forge. She later trained in North Carolina and in Maine with the American Bladesmith Society.

During a trip to Mexico in between those courses, Cowles found her way to a longtime knife maker in Lago de Pátzcuaro and spent six weeks apprenticing in a workshop with a coal-fired forge and bicycle-powered grinder. "It was the first time I got a sense for watching someone take a knife through the whole process," she says.

Still, Cowles insists she'll never master the entire process. "There's so many nuances that change the way the steel performs," she says, noting the complex science behind it. "It's like the magic to me a little bit."

Cowles considered filmmaking and farming in addition to forge work, before a friend in Brooklyn told her about a nearby knife maker who was looking for help. "It was this and we were, like, totally meeting out on knives," she says of Joel Binkowski, owner of Art Brooklyn. So Cowles left Vermont for New York and worked with him for two years.



Mike Cowles

Balkevici's method is known as stock removal. He draws and cuts his blades from sheets of steel, rather than forging them. Cowles refined her grinding technique to get a near-perfect edge, down to 0.007 of an inch.

But she remained enamored of the power of the over a blade. "You can change the molecular structure of the steel by heating it in certain ways," she notes.

Cowles uses primarily 52100 carbon steel. Once she gets her blades to their desired shape with a 2,000-degree forge and her paramedic power hammer, she "quenches" them by plunging them in oil that drops the temperature to 400-degrees, locking in the structure so it's extremely hard and brittle but easily breaks or chips. Then she has to temper the blade to make it more pliable and durable.

"It's basically creating the perfect balance of hardness and flexibility and durability," she explains.

Balkevici also gave Cowles some business lessons. While she was working at Cat, kitchen-wares chain Williams-Sonoma offered her a deal that would have required a five-run-up-of production

— and would likely have compromised his artistic balance. Cowles turned the retailer down, inspiring Cowles to contemplate her own path, she says.

"That's really important to me, that I'm still doing something I love and not trying to crank out as many knives as possible," she says.

After Cowles left Cat and started her own shop in Brooklyn, she built a customer base slowly — that is, before the *Wall Street Journal* piece came out. In June, she moved the business to Vermont to be closer to family, her boyfriend, and the woods and ski slopes.

This month, as she's completing her orders from a year ago, Cowles hopes to make a few knives available for the holiday season. She's not sure about storing in other order but, though, because, like Angel, she wants to enjoy the work without the pressure. "Part of the appeal," she says, "is that they're all made one by one."

INFO

For more information on what angel knives care and on her knives visit www.angelknives.com



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Gone to Seed

As the region's first non-GMO oil mill, Full Sun Company strives to keep it local

BY KEN PICARD



JACK FERRARO

Not like White eyes a field of sunflower seeds, Full Sun Company is a still autumn seed. Even before a harvester mows down the seeds, says crop in addition, he knows that the yield, which is destined for producing sunflower oil, will be underwhelming. The seeds were planted later than expected, sowing in a very wet spring, which was followed by an unusually wet summer.

Still, White tries to put a positive spin on the devastated crop. "We won't have to dry it," he says optimistically. "Just think of all the energy we won't have to use."

As a 23-foot-wide combine chews through the brittle stalks — its spiked, metal wheel recording a vehicle out of a field that moves — sunflower chaff flies from the rear of the harvester.

By day's end, several tons of sunflower seeds are bagged and ready to be trucked to Full Sun Company in Middlebury, which opened last year in New England's first non-GMO-verified mill. There, the seeds will be cold-pressed into artisanal sunflower oil.

White, 44, and his business partner, David McManus, 45, founded Full Sun

Company in 2004, with the goal of creating high-quality seed oil from non-GMO seeds grown by local farmers. In its first year of production, Full Sun pressed only about 700 gallons combined of sunflower and canola oil. But by the end of next year's harvest, White predicts that the company will be producing about 30,000 gallons of oil annually, and, by 2010, 140,000 gallons.

Full Sun's 6,000-square-foot processing facility is located on Middlebury's food- and beverage-intensive Exchange Street, in warehouse space rented by Vermont Soap after its June 2005 fire. On one side of the warehouse, about 30 one-ton bags of canola and sunflower seeds await processing. On the other side, an automated auger feeds the seeds into a cold-press expeller, whose slow churning results in a dribble of nutty, golden-brown oil. It's dried for less than six hours and then, as well as for making soups, dressings and marinades.

McManus, who's based in Stns, N.H., has years of experience in the processed-food industry, having helped launch the organic meat company Applegate. He and White chose the cold-press process

because it yields oils that are healthier and more flavorful than the heavily refined and mass-produced "French fry" oils, he explains. Full Sun's sunflower oil is low in saturated fat and rich in oleic monounsaturated fatty acids and omega-3 and 6, it's also a great source of vitamin E. The company's canola oil is likewise low in saturated fat and contains omega-3 and -6 fatty acids. Both are certified non-GMO products.

The sunflower and canola oils are stable up to about 260 degrees Fahrenheit, McManus adds. Though that smoke point means that neither oil is suitable for deep frying or searing, both provide cooks with a fair bit of versatility and flavor when used in a drizzle, a finishing oil, or a base for dressings and sauces — something McManus often has to explain to in-store demonstrators.

"It's really an education, because most [people] have never tasted anything like it," McManus says. "It's very, very different."

Full Sun's products are just starting to get discovered by Vermont restaurants and grocery buyers, who say they're impressed with its product and mission.

"We're delighted to connect with Full Sun Company and share their non-GMO canola oil and sunflower oil with our customers," notes Allison Weinberg, director of community engagement at City Market/Union River Co-op in Burlington. "These high-quality Vermont and responsibly sourced oils are unlike anything we've seen in a long-standing gap that we've had in our oil and nut products."

Because Full Sun's cold-pressing uses no heat or chemicals, the process is exceptionally clean and creates virtually no waste, White says. In fact, the organic material left behind after the pressing isn't referred to as a byproduct but as a "coproduct" — a high-protein, high-fat meal that the company bags and sells to area farmers as feed for chickens and pigs. Any off-spec oil gets sold to local biodiesel producers.

McManus and White didn't initially set out to make oil for food, but for fuel. Back in 1999, in Oregon, White founded a company called Artisan Gas, which made backpacks and other hiking accessories out of hemp canvas. By 2004, when the domestic hemp industry "exploded," White says, he shifted his focus from hemp to a fiber source to hemp as seed oil. He began helping farmers "green up" their operations by weaning them off diesel fuel and replacing it with biodiesel.

For the next decade, White thrived in the biodiesel industry, first as cofounder and executive director of the Vermont Biodiesel Association, then as cofounder of Acres Renewable Energy Co.-op, and finally as bioenergy program director of the Vermont Sustainable Jobs Fund.

"I just fell in love with the whole notion of growing a crop here and turning it into oil," he says. "Oil has 100 uses. There's so much you can do with it."

White and McManus sat while the latter was working in Bethlehem, an on-site organic energy project. Although White initially thought the two would team up to found a biodiesel company using Vermont and other regionally grown seed crops, they quickly realized that such a model wasn't economically viable, because local growers simply couldn't produce the volume of oilseed needed to support a biodiesel production plant. So McManus suggested that they grow seed crops for culinary oil instead.

One model component of Full Sun's business model is that it contracts with farmers to grow the seeds, then provides them with a seed stock list used for growing in Vermont's climate and soil to produce food oil. Such an arrangement is advantageous to growers, McManus explains, because the prices they receive for these crops aren't as volatile as those of other commodities, such as corn and



More food after the classified sections PAGE 42

Burlington Wild & Joel J. Korman



asparagus, which are heavily traded on the Chicago Board of Trade.

Currently, only 2 to 3 percent of Fall River's sunflower and cornish seeds are grown in Vermont at fields, a 100-mile radius, much of it from CMO commodities from Pioneer Hi-Bred and other firms in eastern Canada. However, White and McManus hope that will soon change. White says they're actively recruiting local growers and expect to source about 50 percent of their cornish and sunflower seed from local growers by 2020.

Currently, Fall River sells most of its oil to retail outlets. That, too, will likely shift, as more chefs, food-service operators and commercial producers of bottled dressings, sauces and marinades discover the product, White says. Recently, for example, Fall River was approached by a Vermont chip maker as well as by a trailer-trail producer in the Boston area, both seeking to use its products as bases.

"Two weeks ago, I wouldn't have been able to tell you what a traffic oil is," White admits. "Now I can tell you they'll be buying our cornish oil."

Richard Jaraman, executive chef at the University of Vermont Medical Center, recently began using Fall River's sunflower oil in the hospital's Garden Kitchen cafe, which serves about 250 meals per day of locally grown or produced foods. (Eventually, he plans to use the oil in the other hospital cafes and for all patient meals.) Jaraman says he uses Fall River's sunflower oil for sautéing and preparing salad dressings — not just for its obvious health benefits, but also for its taste.

"What I like is the richness of the oil," Jaraman explains. "It adds another dimension to the flavors of the dishes we're preparing."

Even as Fall River expands the reach of its original products, it has a new one in its oil pipeline. Korman's has roots in the hemp-products industry. White says they expect to begin growing, harvesting and pressing hemp seeds for culinary oil by 2021.

"We're hemp-ready right now," White says, "but it's not hard to get the seed on a commercial volume." To get there, he continues, he and McManus have been trying to grow enough hemp to plant a 100-acre field.

Will a 100-acre hemp field, which bears a striking resemblance to a field of marijuana, raise any nosy neighbors' eyebrows? White isn't concerned. Fall River's growing operation is already registered with the Vermont Agency of Agriculture, Food & Markets. As he puts it, "I was more concerned that kids would see it and start cutting it down, thinking it's going to get them high, which it can't possibly do." ☐

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INFO

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SIDEdishes

(CONTINUED FROM PAGE 41)



Crab Cakes & Green Beans
Bacon Lager Beer Part

After installing a new chef — Michael's class, as an example — and a new menu, the owners took their time fine-tuning other factors such as staffing, service style and space layout. "We were in the assessment phase for a long time," says Laura Kloft. "We didn't want to come in, like, We can cook, so we know how to run this place. We really wanted to watch it and figure things out."

On Monday after nearly seven months of incremental change, the restaurant served its final shift as Crab Cakes & Brewery. When it reopens on November 13, it will do so as **HALEYS BREWERY COMPANY**.

Though Haleys will launch a new autumn/winter menu upon reopening, Kloft says that's more about seasonal rotation than sweeping change. Loosely can expect the menu burgers, chicken, potatoes and a few pub-style comfort food they've been getting to know since May, with adjustments to the house seasonal ingredients — and beers.

As for those beers, brewmaster will remain over popular brews will remain unchanged. "Will is here, he's married and he's an artist," Kloft says. "He and the kitchen work together all the time." That on Liberation has given rise to do his such as a vanilla porter sticky toffee pudding and an onion tart made with Gibson's He likes Beer Lager.

To help consumers connect the dots between the two brands, Kloft says she plans to change the beer labeling slowly. For now, Gibson's He likes Beer Lager, He likes Beer Lager

and He likes IPA will be sold under the Crab Brewery label. Gibson tells Seven Days he hopes to transition to the new labels in early 2016.

The brewery is also adding fermentation tanks to increase production, with an eye toward shipping more hops to local restaurants and selling more retail bottles. Gibson has begun brewery projects such as aging beers — look for an English-style barley wine aged in rum-soaked oak barrels from **HALEYS** very, very soon.

Back in the pub, most of the changes are cosmetic. Kloft says renovations include refurbishing the floors, painting and changing the layout to improve the flow. She describes those as just finishing touches in a process that she and her husband hope will return the pub to the laid-back community spot of the Shed Restaurant & Brewery days.

To celebrate that mission, He likes Brewing will host a reopening party with music, live music and beer tastings — including one very special new brew — on Sunday, November 15. "This property was always the hub of town," says Kloft, who has lived in State for 16 years and raised her family there. "That is the most important thing to us, and we want this place to become that."

— H.P.E.

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etc.

TECH HELP WITH CUP: Tech. device and all its applications. Held on Nov. 4, 8 p.m. to 10 p.m. \$10. Info: 203-660-0.

SHAW IN A HANGING: Communal, no games, no money. Participants in a party party. Held on Nov. 4, 8 p.m. to 10 p.m. \$10. Info: 203-660-0.

fit

ALTERNATE FITNESS GYM: All ages and all levels. Held on Nov. 4, 8 p.m. to 10 p.m. \$10. Info: 203-660-0.

FRATERNITY FILM FESTIVAL: Movies, games, and discussion. Held on Nov. 4, 8 p.m. to 10 p.m. \$10. Info: 203-660-0.

LYONS IN THE AGE OF AIRPLANE: Screening of the film. Held on Nov. 4, 8 p.m. to 10 p.m. \$10. Info: 203-660-0.

RENO, WYOMING & CANADA: A young man's story. Held on Nov. 4, 8 p.m. to 10 p.m. \$10. Info: 203-660-0.

food & drink

TOLAR HAPPY HOUR: Drinks and food. Held on Nov. 4, 8 p.m. to 10 p.m. \$10. Info: 203-660-0.

games

FRIDGE CLUB: Drinks and food. Held on Nov. 4, 8 p.m. to 10 p.m. \$10. Info: 203-660-0.

health & fitness

ALTERNATE FITNESS GYM: All ages and all levels. Held on Nov. 4, 8 p.m. to 10 p.m. \$10. Info: 203-660-0.

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NOV. 7 | MUSIC



NOV. 6-8 | FAIRS & FESTIVALS



The Beat Goes On

The Queens City is a cultural festival put during this weekend's West African Dance and Drum Festival, presented by Burlington's J's Kulu Dance and Drum Theater. For three days, movers and shakers of all ability levels can get into the groove with movement and percussion dance taught by internationally renowned artists from Guinea, Senegal and Mali. Those who are leathery and/or not inclined can become the African marketplace, which boasts clothing, jewelry, restaurants and other authentic wares. For the night owls out there, a special Saturday staying at North End Studios gives way to an after-hours dance party featuring live performances by JZVT and DJ MoT.

DANCE AND DRUM FESTIVAL

Friday November 6, 8:30-10:30 p.m. Saturday November 7, 10:30 a.m.-4 p.m. and Sunday November 8, 10:30 a.m.-4:30 p.m. at Burlington City Hall and Saturday November 7, 8 p.m.-1 a.m. at North End Studios in Burlington. Free entry, prepayment for drinks. Info: 958-1100. jkulu.org

List your upcoming event here for free!



SUBMISSION DEADLINE:

All submissions must be received by **NOVEMBER 17, 2015** for consideration. The following information is required: **NAME, ADDRESS, PHONE, EMAIL, WEBSITE, SOCIAL MEDIA, AND A BRIEF DESCRIPTION OF THE EVENT.** You can also send us a **PHOTOGRAPH** of the event. If you have a **VIDEO** of the event, we will post it on our website. **PLEASE** include a **BRIEF DESCRIPTION** of the event. **PLEASE** include a **BRIEF DESCRIPTION** of the event. **PLEASE** include a **BRIEF DESCRIPTION** of the event.



CALENDAR EVENTS IN SEVEN DAYS

LISTINGS AND EVENTS ARE FREE TO POST. SUBMITTORS MUST PROVIDE A BRIEF DESCRIPTION OF THE EVENT. SUBMITTORS MUST PROVIDE A BRIEF DESCRIPTION OF THE EVENT. SUBMITTORS MUST PROVIDE A BRIEF DESCRIPTION OF THE EVENT. SUBMITTORS MUST PROVIDE A BRIEF DESCRIPTION OF THE EVENT.



Armed with mandolins, fiddle, banjo, bass and voice, the Bluegrass Gospel Project push the parameters of their genre. If its YouTube videos are any indication, the six-member ensemble is as comfortable putting a twangy twist on U2's "1980 Harvest Road When I'm Looking Back" as picking along to a traditional spiritual number such as "River of Jordan." "They have this casual onstage camaraderie," says Virginia Opera House president Gerianne Heart. "One shows off their incredible musicianship and tight-knit vocal harmonies." Front man Taylor Arrandson of Northern Lights fame leads the group in a program ranging from pop-rock cover tunes to sacred strains.

BLUEGRASS GOSPEL PROJECT

Saturday November 7 7:30 p.m., at Virginia Opera House. \$18. Info: 432-6122, virginiagospelhouse.org

NOV. 6-8 | THEATER



Battle of the Sexes

The first queer character Don Juan is notorious for his womanizing ways. In the play *Don Juan Comes Back From the War*, the infamously comic playwrights cleverly flip the message, exploring the far-reaching effects of military conflict. Early 20th-century playwright Oslen van Horvath paints the lothario as a soldier who returns home after World War I to find that the lives of women he and his brothers-in-arms left behind have been irrevocably altered by the bloodshed. Nine student actors show their chops portraying 35 female characters in this Dartmouth College Department of Theater production, proving that even the most reckless romantic can be hardened by the horrors of war.

DON JUAN COMES BACK FROM THE WAR

Friday November 6, and Saturday November 7, 8 p.m., and Sunday November 8, 3 p.m., at Mason Tinker Theater Center for the Arts, Dartmouth College in Hanover, N.H. See website for ticket and prices. \$10 to \$16. 603-644-2420, dartmouth.edu



Maine Attraction

Comedian Bob Marley as a Maine-iac and darn proud of it. Throughout his celebrated standup career, the Bangor-born joker has mined his Pine Tree State roots for knee-slapping material. Whether roasting Tim Boudt's supposed superhuman powers or skewering the northeastern practice of handing "ups" (craps) Marley serves up chaos wit with a wicked New England twist. His raucous regional observations, doted out with distinctly non-choice delivery, fill out more than 30 comedy CDs with titles such as *Drop It Like It's Hot* and *The Irish Curse*. The Bangor native's scathing songs this Friday at the Barre Opera House.

BOB MARLEY

Friday November 6 8 p.m., at Barre Opera House. \$27.50. Info: 435-4188, barreoperahouse.org

Health & fitness

STRETCHING CLASS Strengthen, stretch and improve movement, enhance posture and balance. 2 hours. Studio Center, 100 Rogers St. 10 a.m. to 12 p.m. Info: 248-3830

MURAL CONJUNCTIONS In July it's all about Lanius rufus. See 80 Mural and Students (Muralists) from the City of Baltimore and the University of Maryland. Muralists will be painting murals on the walls of the City Market. See 80 Mural and Students (Muralists) from the City of Baltimore and the University of Maryland. Muralists will be painting murals on the walls of the City Market. See 80 Mural and Students (Muralists) from the City of Baltimore and the University of Maryland. Muralists will be painting murals on the walls of the City Market.

MEALS FOR OLDER ADULTS & YOUNG ADULTS Home care work in groups to prepare simple dishes that are easy to eat. See 80 Mural and Students (Muralists) from the City of Baltimore and the University of Maryland. Muralists will be painting murals on the walls of the City Market. See 80 Mural and Students (Muralists) from the City of Baltimore and the University of Maryland. Muralists will be painting murals on the walls of the City Market.

WINDMILL YOGA An in-depth practice focuses on sound control and mental state. Windmills and a mat. 2 hours. Studio Center, 100 Rogers St. 10 a.m. to 12 p.m. Info: 248-3830

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MVP is bringing more to Medicare

Learn how you can get a hearing aid for as little as \$699!

With exciting new plan choices, new lower rates on many of our popular plans and a brand new hearing aid benefit, MVP's Medicare Advantage plans are looking better than ever for 2015.

Join us for a FREE informational meeting!

Learn from an expert MVP Medicare Products Advisor and get help to make the right choice for you.

Date	Location	Time
11/05	Winoski YMCA	3:00 pm
11/06	Aldrich Public Library-Barre	10:00 am
11/06	Richmond Free Library	1:00 pm
11/09	MVP Health Care-Williston	9:00 am
11/10	Franklin Conference Center-Rutland	10:00 am
11/10	Colchester High School	5:30 pm
11/12	Waterbury Senior Center	10:00 am
11/12	Winoski YMCA	3:00 pm
11/16	MVP Health Care-Williston	9:00 am
11/17	Franklin Conference Center-Rutland	10:00 am
11/17	Colchester High School	5:30 pm

A sales person will be present with information and applications. For accommodation of persons with special needs at sales meetings, call 1-888-713-5536



Call **1-888-713-5536**

Monday-Friday, 8 am to 8 pm ET

From October 1-February 14, call seven days

a week, 8 am-8 pm or TTY: **1-800-662-1220**



Visit **MVPcanhelp.com**



The annual election period for MVP Health Care Medicare Advantage health plans is Oct. 15-Dec. 7, 2015.

MVP Health Plan, Inc. is an HMO-PPO/MSA organization with a Medicare contract. Enrollment in MVP Health Plan depends on contract renewal. This information is not a complete description of benefits. Contact the plan for more information. Limitations, co-payments, and restrictions may apply. Benefits, premiums and/or co-payments/consumption may change on January 1 of each year. You must continue to pay your Medicare Part B premium.

Y0051, 2765 Accepted 07/2015

REFLECT CREATIVE INSPIRATION: Punks offer a peek into poetry, poetry and journalism in the Huntington Writers Reading members 30 March 10, Huntington 10:30am, free, general admission, one limited space, info: 302-818-0626

WED.11

community

BAVE'S GROUP: A supportive new women's group open to all women and open to men in the gender studies, workshop, 10:30am, Huntington Center 10-11:30am, free, info: 202-818-0626

crafts

WINTER IS HERE! WORKSHOP: See WED.4

dance

REVOLUTION PARTY: See WED.4

DROP IN HIP HOP DANCE: See WED.4

NORTHVALE CONVENTION CENTER: See WED.4

etc.

GROUP DRUGS/ENAC TRIP: Participants accept the responsibility for their actions. Huntington 10-11:30am, free, info: 302-818-0626

TURCHER/ROBERTSON: See WED.4

fit

JUNK FAT FAT A GOOD THING: Short-term local groups committed to a healthy, sustainable diet as part of a 12-week challenge. Huntington 10-11:30am, free, info: 302-818-0626

SAVING THE ARTS OF AMPLIFIED: See WED.4
THE VICTIM'S VICTIM: A play by and for Huntington 10-11:30am, free, info: 302-818-0626

food & drink

FUN WITH FERMENTS: LEARN THE SECRETS OF LACTO-FERMENTATION (1 week, from 10:30am-11:30am, Huntington 10-11:30am, free, info: 302-818-0626)

gymnastics

BRIDGE CLUB: See WED.4

health & fitness

DANCE/BALE/COMBINATION: See WED.4

STAYING WELL ON A BUDGET FOR FAMILIES: See WED.4

BIGGEST MEDITATION: See WED.4

PERSONAL WEIGHT LOSS: See WED.4

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LYNDEN PIANO TUNE: The Lynden Piano Tune is a weekly piano tune-up by Lynden Piano Tune. Huntington 10-11:30am, free, info: 302-818-0626

VICTORIAN EAST COMMUNICATIVE CEREMONY: A ceremony to celebrate the 100th anniversary of the founding of the Lynden Piano Tune. Huntington 10-11:30am, free, info: 302-818-0626

adult

ADULTS ONLY: See WED.4

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Dom Flemons

SAT., NOVEMBER 14, 7-30 P.M.
ADULTS \$20 • STUDENTS \$5

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WHITE CHRISTMAS

Flynn Center for the Performing Arts
Thursday, November 12 - 7:30 pm
Friday, November 13 - 7:30 pm
Saturday, November 14 - 2:00 pm & 7:30 pm
Sunday, November 15 - 2:00 pm

with generous support from

TD Bank

FLYNN CENTER
www.flynncenter.org 802-85-FLYNN



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NOV. 7TH - FREE DEMOS ALL DAY
SATURDAY, NOVEMBER 7TH 11:00-5:00
FREE 1/2 HOUR DEMO CLASSES
25% OFF 5 CLASS PASSES
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PRESENTS

SPECTACULAR SPECTACULAR

A Talent Show for Vermont's Rising Stars

CASTING CALL!

Audition for the Kids VT

Spectacular Spectacular—a talent show for Vermont's rising stars
at High Ground in December 2015.

To participate you must try out in front of a panel of judges.

LIVE AUDITIONS

Saturday, November 7

Register your act at kidsvt.com/talentshow

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Green Mountain Training Center

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ORTHODONTICS**



Men of Leisure

The Full Cleveland set sail on a smooth sea

BY ETHAN DE SIKKE

Seated at the picnic tables outside Winesap's Monkey House, three members of the Full Cleveland sketched a little in they gabbed over beers with Steve Dops. It was warm enough in late October to sit outside, but just barely. The imminent winter doesn't deter these musicians, though.

Their world is warmed by a gentle ocean breeze and flavored with a hint of tequila and pineapple. Their world is a smooth world.

So far as the members of the group know, the Full Cleveland are Winesap's only "yacht rock" band, and they are fully committed to a self-referential lifestyle of

1970s leasure. On the surface, that commitment entails wearing tacky nautical attire and maintaining a gentle sense of self-import. But, though their set lists are rich in the land of sub-rock chauvinism that may inspire derision, the Clevelanders are skilled musicians who can appreciate a catchy hook and still nail a complex arrangement.

Local interest in the band is picking up. Guitarist Ken Brice reports that it's received three offers for New Year's Eve gigs. The show at the Monkey House was part of a month-long Tuesday night residency. At Winesap's Riverside Restaurant & Tap Room, the band's unofficial home base, the Full Cleveland play on the last Saturday of every month. They've also paid their dues in most of the major venues in or near Cleveland: County Memoirs, Club Metromore, Bud Square, the Rusty Nail.

"And we were the last band to play at [Winesap's recently shuttered] O'Leary's Pub," said singer Marc Wright with a laugh. "We're very proud of that."

The Full Cleveland's repertoire is not limited to the smug of a single act but to those of a loosely defined genre. Also known as easy listening, slack contemporary and "AM Gold," this once-reviled, now-beloved musical form dominated the airwaves from the early '70s to the mid-'80s. Characterized by slick production, gentle pop hooks and unexpected complexity, the genre's major figures include Michael McDonald and the Doobie Brothers, the Little River Band, Christopher Cross, and such one-hit wonders as Looking Glass, Kiki and Mopay.

"We're looking at '73 to '85," said Wright, holding up his hands like brackets to demonstrate his band's preferred musical epoch. "We start with early Steely Dan in '73... and get all the way to Huey Lewis."

Why play nothing but yacht rock, though? More than most other genres, this one veers dangerously close to goofy nostalgia and cheesiness.

"It is goofy, but as long as we tell the music, then I don't care who thinks it's goofy," said bassist John Walsfield. But yacht rock offers more than just an opportunity to pull on your stretchy old Orleán slacks. For musicians, the genre offers the opportunity to master tunes that are not just pleasing to the ear but, often, diabolically difficult to play.

"The hooks you can remember and whistle and hum in the shower, but when you break it down... it's just layered complexity," said Brice. "It also has a tendency to chords that I just don't hear in Katy Perry or the 'Call Me Maybe' tunes. There are diminished seventh chords, with a 3-f#-flat over an A-flat. Being able to play that is very fulfilling."

Though born of 1970s musical trends, this current genre required the member "yacht rock" only a decade ago when a poppier and wilder honey instrumentarium of that name attained serious dom. That was a surprise to the band, played and synthesized by the Full Cleveland. Its cartoonish characters — including McDonald, Kenny

soundbites

BY DAN BELLES



Full of Beans

It's kind of hard to believe, but Radio Bean turns 15 this weekend. That's a significant milestone, especially for a joint that was previously close to going under as recently as its 10th anniversary. So I've been thinking a lot about the Bean in recent days, about just how the hell 15 years have passed and what that really means on scales both large and small.

To the latter, here's a quick personal story. I moved back to Burlington in 2002 on a large part because of Radio Bean. I had been living in Boston, extremely to try my hand as a musician in a bigger scene — stop me if you've heard that story before. But I had a hard time finding other musicians to connect with. I found it cold and isolating. I would come here to Vermont fairly regularly and often found myself at the Bean, usually to watch a band called the ~~new something~~, which featured my siblings and my old friend ~~some other names~~. I loved the band — and still do, on those occasions when its members reunite.

But I was equally enamored of the vibe and sense of community at the Bean itself. It struck me that everything I'd been vainly searching for in Boston was right in that funky, brick-walled room. I soon moved home, commiserated Arthur's band when he moved away and have never looked back.

For many years after, the Bean was a second home. That little band of mine grew up on its winged steps. I've fallen in love more times than I can count. I know many others who

fell in love there and are now married. I learned a bunch of funky truck songs along the way, and forgot even more of them. I've seen many of my most favorite shows there. I've married there.

As I get older, I find I don't hang out at Radio Bean nearly as much as I used to. Yet, when I do, it feels as comfortable and welcoming as ever. The Bean has changed and so has the shop, but so much remains blessedly the same. It's not a stretch to say that my life would be very different if Radio Bean didn't exist. And my story is not unique.

Maybe you didn't move to Burlington explicitly because of the Bean. But you might love some here, or stayed here, because of the scene that's grown up around it, and because of how that culture has manifested in a sustainable way around Burlington and beyond. The Bean is a melting pot, an incubator, a petri dish. It's responsible to count the number of bands that have been born and raised at the Bean, or the personal, professional and artistic connections that have been made there. As a result, the artistic and cultural landscape in Burlington has been vastly changed for the better since ~~last anniversary~~ opened his first cup of coffee behind that cluttered counter.

It's said that a rising tide lifts all boats. I've been saying for the past several years that the music scene in

Vermont, and Burlington especially, has never been more vibrant, diverse and dynamic. We have more great clubs and great promoters and great artists right now than ever before. To say the quality and quantity of local music has never been stronger is not lip service. I honestly believe that. I also believe that it's possible to perpetuate when that musical tide started ebbing in. It was 15 years ago, when a quirky dude from Minnesota started a bunch of credit cards to open a funky coffee shop at 8 North Wiscoda Avenue in Burlington.

This Saturday, November 7, Radio Bean will host its annual daylong birthday bash. As of this moment, Anderson and co. haven't unveiled all of the specifics of the party. But they don't really need to. We know what will happen, starting at 8 a.m. Practically every band in Burlington will appear on that stage at some point during the day or night. If tradition holds, ~~some bands~~ will lead things off, quite possibly after partying all night and into the morning. And then some hip-plus acts will play, either in the Bean or in the adjoining Light Club Lounge shop. There will be free coffee and pencils. Seniors will fall in love. Someone else will have an idea for a band. I'll probably have one too many Free Dollar Shakes and then forget my card at the bar. And it will be one of the best days of the year in Burlington.

BiteTorrent

Just then take note. Local act ~~some band~~ is debuting a unique chamber-punk show called "The Better Angels of our Nature" at the ~~some place~~ on Friday and Saturday, November 6 and 7 — including a matinee on Saturday.

History buffs might recognize the title of the program as an ~~some phrase~~ ~~some quote~~. No, Honest Abe was not a jazz fan, since the genre hadn't been invented yet. But he did provide over certain fundamental historical events that would prove the way for that to happen.

Historian ~~some name~~ described the Civil War as opening America "to being what we became... good and

602047175 @PWS

HIGHER GROUND



SUN
11.05
Mastodon
Riviera

WED
11.04
Noah Guthrie
Tap Music

THU
11.05
Pete Dinklage
Angels & Demons

THU
11.05
Wild Child
Jazz Center

FRI
11.06
GAT The First Weekend
The Revivalists
Garden Lake & The People

FRI
11.06
First Friday
50s Space Jam

SAT
11.17
Local Quality Research Presents
Persian Walls

SUN
11.05
Melissa Ferrick
MTI Live

MON
11.05
All The Stars Presents
Pepper
Belmont Ballroom

JUST ANNOUNCED —
12/10 All Star Bowling
12/11 P.H. Big Band Project
12/12 La Strada Chicago
MTI Suite Hotel

1215 Wilbur Road, South Burlington
802-461-0777
@highgroundvt
highgroundvt.com

live culture
VERMONT ARTS NEWS • VIEWS

For up to the minute news about the local music scene, follow @DandBelles on Twitter or read the Live Culture blog [wendaysvt.com/liveculture](http://www.wendaysvt.com/liveculture).

BY NICK LAMARCA AND ALAN DAVIS

Men of Leisure

Loggins, Daryl Hall and John Oates—rest at nothing in their dogged pursuit of the ultimate in musical smoothness.

"The show's creators are not making fun of the music," said Brice. "They're really just making fun of the characters—or of the situation: the facial hair, the end of the '70s, long hair, Southern chardonnay."

Inspired by the series and by his own gratitude for the music Wakefield posted a Craigslist ad for smoothly styled bandmates about three and a half years ago. He admits that he was attempting to tap into what he perceived as a burgeoning yacht-rock subgenre. "We're not the first band doing this around the country," he said, smiling.

Indeed, a quick online search turned up Richmond, Va.'s Three Alphas to the Wind, Atlanta's Next Rock Bama and New York City's AM Gold. Yacht Rock Party.

Brice was the first to respond to the ad. Several other men— including Jamie Lorne on keyboards and percussionist and Charlie MacFadyen on keyboards and vocals— soon chimed aboard, with Wright joining as "captain of the ship" in February 2013. MacFadyen's son Brian recently took over as drummer.

Don't expect a Pull Cleveland album anytime soon, the cost of securing the recording rights to the songs in their repertoire would quickly swallow the ship. For now, local music heads in search of Vermont grown smoothies can experience it only at the band's shows.

That situation highlights a curious irony: The arrangements of some of the original AM Gold songs are so complex that their makers were unable to replicate them in concert. The quintessential club example is Steely Dan, a band that ceased touring for their reason shortly after the release of its third album. To hear yacht rock performed live, then, is something of an anomaly.

If that irony occurred to anyone other than misanthropic journalists, it wasn't apparent at the first show at the Pull Cleveland's Monkey House residency. Punctuated at first by the band's

stetick, the crowd soon found itself unable to resist grooving to the sounds of smoothness.

Starting with the Clonox Haze Band's irrefutable 1976 nugget "Couldn't Get It Right," the band then laid down

Bob Seeger's "Lowdown" and America's 1982 comeback hit "We Can Do Magic." Like a really good chocolate chip cookie, the remainder of the first set was studded with succulent morsels, such as "How Long" by Ace, Christopher Cross

"Sailing" (probably the yachtiest hit to be born), said Brice) and an especially twinkly version of "Moonlight Feels Right" by one hit wonder Starbuck.

Seven days, most from drink and overpowered by the sheer smoothness of it all, led to how late before set two, which was repeated afterward as much as Steely Dan.

The members of the Pull Cleveland know their songs may have a high-class quotient, but that's hardly a drawback. As Wright put it, "[Players] 'Baby Come Back'—you know, it's a better commercial now. But at the same time, baby, it's a great song. Why a great piece of music!"

OK, but what about that word band name? Are there other Cleveland acts that are somehow less than complete?

"Everyone thinks it's a dirty sex move—that's part of the fun," said Brice.

Actually he's right; the name comes from an obscure tale by yacht rockers Starbuck. The term refers to a leisure suit with matching belt, but it also means "If you own a gay man in Akron and you're taking your wife out for the night, and if you went to the Arthur Murray Dance School, you throw on the full Cleveland and take her out," said Brice.

And if that isn't smooth, nothing is.

Contact: info@pullcleveland.com

INFO

The Pull Cleveland plays on the fourth Sunday of every month at the Monkey House in Winton, and the last Saturday of every month at the Riverside Restaurant. A tip box in Wintonbury Times and ticket prices vary. facebook.com/pullcleveland



Remixed Nuts

Las Angeles' DJ RAP RAP is among the proprietors of West Coast house, a hybrid of breakbeat, house, dub and techno that he forwarded as a founding member of the Funky Techno Tribe in the early 1990s. But the industrial DJ and producer might be better known for his wildly unique remixes for the likes of A Tribe Called Quest, Lady Gaga and Janet Jackson. Earlier this year, Dan unveiled a new release of killer remixes, dubbed simply *The Remix Collection*, which has been tearing up electronic dance music charts and riffs as some of the finest work in his distinguished career. Young to support that effort, DJ Dan headlines the next installment of Sunday Night Mass at Club Metropolis in Burlington on Sunday, November 8. Also on the bill are GRAY MITCHELL, RAREKID SCORACE, B. LEVY and HENDER THOR CORAL.

WED.4

Burlington

THE DARK PLANET: Paul Ashby

[Wed 8 p.m. free]

THE GRIFFIN: Al D'Amico and

New Power Generation [Wed 10 p.m. free]

HALLOWEEN SPEAKERS: James Earl Ray, Bob Dylan, Bruce Springsteen [Wed 8 p.m. free]

APR 10: Paul Smith with Glenn T. 10 p.m. [Wed 10 p.m. free]

JOHN P. 10 p.m. [Wed 10 p.m. free]

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SOUNDbites

CONTINUED FROM PAGE 53



bad things." Among the good things is that, in the aftermath of the war, America's cultural compass was reset, eventually leading to a flood of artistic advancement in the African American community. That includes what is

likely the country's most significant artistic contribution: jazz.

McCarthy's program, commissioned by the Vermont Arts Council, Vermont Community Foundation and the National Endowment for the Arts,

consists of popular songs from the Civil War are reinterpreted through a jazz lens, as well as original material based on historical figures and events. A previous track on his website, "Battle Cry of Freedom," is a good example. McCarthy's version gives the song's famous melody a hard hip twist and funky syncopation, transferring the tune into something both edgily familiar and completely new.

Though it's not known for live music, Rutland's Pub in Burlington has quietly had a pretty good run of local shows lately, including the recent arrival of waves of two-piece acts. The music continues this Friday, November 6, with rockers **BLAKE BUTTER** and **BEVY PUNCH**.

Speaking of good runs, the Stony Puncture has had some really outstanding stuff in recent weeks, especially for indie rock fans. That trend continues this week when local **PAPER CASTLES**, **WREN KITE** and

SHADE MOUNTAIN set up shop there on Saturday, November 7.

Last but not least, **WILLOWWOOD** are opening for **RAMBLANCE** at the Higher Ground Showcase Lounge on Thursday, November 5. That's pretty cool on its own. But what's really cool is that the acts from **RAMBLANCE** are recording the show for a live album. What's really, really cool is that the recording will actually become a double vinyl live album to be released in spring 2016 — presumably produced in drummer **RAMBLANCE**'s Burlington Second Plant. Perhaps you're wondering what the second record might be? A live acoustic set from the **Middle Willy Regional Convention Facility** in Rutland, VT.

Listening In

A round of what's new on vinyl, digital, and in the cloud, plus a special offer.

STRANDBERG, *Def Leppard*
Live at the Mountain, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 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REVIEW *this*

Mystery Points, Mystery Points

(MYSTERY RECORDS, CASSETTE, DIGITAL DOWNLOAD)

Vermont, say hello to Mystery Points. Now, say goodbye to Mystery Points. The Montpelier band recently released its self-titled debut record on the capital city's Indie & Mini Records. But according to an e-mail from bassist Jeff Thompson, they're just as recently broken up owing to some interpersonal struggles within the band. There's a drama, because the album seriously rocks and suggests that Mystery Points may have been bowed for some big things, creatively. Sadly, the band joins the legion of local acts that have released one killer record before calling it quits. But rather than wallow in what might have been, let's focus on the postcards because there are many.

First, the record recalls the welcome return of member Robby Jay Pierce. Local with good memories might recall Pierce as one half of the caddy Montpelier indie-pop duo First Crush — just another group



that hung up its guitar all too soon after a stringing of promising recordings. But when First Crush traded in sugar, high-gal pop with a leonard melody aided by Pierce's sweet, folksy voice, here the singer affects a far more aggressive posture. In more ways than one, this is a break-up record.

Mystery Points' shortguts a sludge and shrouded in a gloomy haze. Thompson and drummer Matt Giffenman form a rabidly dynamic rhythmic foundation. On top of that, guitars as Thom Berggren and Patrick Clark forge a thousand-watt wall of fuzzy guitar jangle that swirls hypnotically around Pierce's TV horror-tape howls. But some sharp lead with upper-throatiness. On opener "Stranger" they tend to lay in with, punctuating the gray mel of opaque noise with sharp, voracious attacks.

There's symmetry to the purposefully violent sonic approach and Pierce's writing, which aptly reveals its own cutting edge. On "The Drunk to Fight" she's a somatic anaphora — and drunk — lover with measured rebelliousness the the Steppen-ah. "Stepping Out" she ponders infidelity — perhaps with good reason, given the preceding track. "Strangers" is an unflinching and bruising summation of how much we eventually know the people with whom we share our beds. "Postcards" is a downy, draggish, dreamy respite from the edge.

The record closes on "Sucker" a heart-breaking ruminative melancholy and the imperious sex of love. But it could just as easily be about a band breaking up as a romantic relationship. Anyone who has ever gone through both knows how similar those a experience can be. Whether intentional or not, that connection puts a fine point on a fine and, unfortunately, final, album.

Mystery Points by Mystery Points is available at mysterypoints.bandcamp.com
OAH HOLLES

Amelia Devold, Wand

(COMO TAPES, CASSETTE)

Como Tapes is a newly local microlabel that exclusively releases music on cassette tapes. The tape is a form of a spiritual cousin to another local tape label: NNA Tapes, which similarly specializes in obscure and experimental music. Dating back to its 2014 origins in New Jersey, Como Tapes boasts a small but diverse catalog. Since setting down in Burlington this year, the company has begun to net its attention on the local scene. Among its most recent Vermont productions is Wand, a new record from Burlington's former composer Anne Devold.

Devold's record makes for an intriguing and comparatively accessible entry point into Como Tapes' "other music" milieu. She's a leafy inventive composer whose mélange of synthetic and organic noise suggests unique sincerity and creativity. All manner of strange sounds can be heard filtering from speaker to speaker throughout the album's dense 10 songs. Devold paints in muted and tone, crafting impenetrable soundscapes that range from the sinister to the serene. On the latter moments when



her wand, power-based also seems give form that nearly some other act's almost like a guardian as gel floating in to reveal you from the uncertain depths of their stirring compositions.

On "This Addition," Devold roars in almost indecipherable syllables while clapping, clapping percussion and some synth patterns swirl around her. What she's actually saying barely matters as her sonic melo into the sonic space. Things get no easier on the following cut, "Kiss Glider." A series of effects on her voice renders the typically reassuring words "follow me" to become more easily menacing. In the background an eerily dissonant assortment of digital sounds bounces to the effect.

"Strange Light" is the most ominous sound on the album — and the shortest. But even here, working in a

more traditional pop framework, Devold paints and goods conversation. She sets a pretty vocal melody against an orchestra of jangling electronic sounds that seem to progressively short out, like a child's toy running low on batteries.

"Super Moon" evokes the vastness and strangeness of the cosmos in a glittering collage of shimmering sounds. On "Dusted Girl," Devold's featherlight vocals are swallowed in a summing exhalation of melodic noise. The album closes on "Child Empress," which is built on rapping with resonant choruses. Over this, Devold sings, again in barely intelligible words that drift weightlessly under her placid, airy soundscapes.

Wand is the kind of record that you could spend months deconstructing and still only scratch the surface of the sonic trickery at play. But it's also the kind of record that works if you don't think too hard about it. Just press play, close your eyes and drift away.

Wand by Amelia Devold is available on cassette at comotapes.bandcamp.com. It can be streamed at comotapes.bandcamp.com
OAH HOLLES

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MON.9

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Thursday, Jeffrey Breen (Special) 9
p.m. \$10/\$15FRANKIE OT: Thursday Comedy
Lega-Walks 7 p.m. Free
Comedy Openers 8:30 p.m. FreeMILKSHAKE SPAGNALE:
Family Night (no cover) 10:30 p.m.
FreeJF: FIVE: Queen Village (Open at
Night with History) 10 p.m. FreeJUNIPER: Thru Night 11 p.m.
FreeLIGHT CLUB LAMP: Lamp
Group LA (Open for reading) 8
p.m. FreeHARRISMAN PIZZA & PUB:
Beverly 10 p.m. FreeMELTART: Play to Knowledge
and to Squaring a New Year's Eve,
Beverly 10 p.m. FreeBAND REAR: Live at Night 10
p.m. FreeGARDEN OF EARTH: 10:30 p.m. Free
Live 10:30 p.m. FreeRED SQUARE: Thursday
Live 10:30 p.m. FreeTHE GRANT FRANKIE:
(BURLINGTON) Rock/Music with
History 10:30 p.m. \$1 donation

chittenden county

HOPPER: 10:30 p.m. \$10/\$15

PEPPER: 10:30 p.m. \$10/\$15

PUB: 10:30 p.m. \$10/\$15

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barre/mountpelier

FRANKIE OT: 10:30 p.m. Free

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FRIDAY (TUESDAY) (SUNDAY, MONDAY)

Moving West

Royce West might be kinda crazy. But about one thing he's spot-on: the prodigious talents of 30-year-old wunderkind **SAVANNAH**. West is such a fan that he recently flew the Atlanta-based singer and rapper to LA just to meet him. Perhaps his hip-hop mogul was something of his younger self in the kid. Posing elements of soul and hip-hop with folk and indie rock, Royce is like an antebellum modern commercial guy. His precision love, knowledge and respect over facing glitz and glamour — kinda like West used to do. **CRICK** starts at Signal Kitchen in Burlington on Friday, November 6 with

GUYTON, GAUGER.

northwest kingdom

PUB: 10:30 p.m. Free

Open 10:30 p.m. Free

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In the Nude

"Naked Truth," Middlebury College Museum of Art BY AMY LILLY

It is impossible to view the 50 works on paper in Middlebury College's "Naked Truth: Approaches to the Body in Early Twentieth-Century German-Austrian Art" and not think of "Degenerate Art," the notorious 1937 Munich exhibit devised by Hitler. Of the 15 artists represented in the Middlebury exhibit, eight were deemed creators of degenerate art by the Nazis.

REVIEW

Nazis Otto Dix, Ernst Ludwig Kirchner, Max Beckmann, Erich Heckel, Oskar Kokoschka, Max Pechstein, Otto Mueller and Alfred Kubin. George Grosz escaped the designation only by immigrating to the U.S. early, in 1933. Käthe Kollwitz, the only woman represented in the show, was banned from exhibiting.

Without sharing the Nazis' judgment as to these artists, one can understand it. Many of these drawings, lithographs, etchings and woodblock prints have lost none of the shock they imparted in their day. The bodies in the exhibit aren't depicted as figures from antiquity or the Bible, as academic convention long required. They are tattooed, grotesque, from the fringes of society: circus performers, whores and their pimps, the *unheimlich* and the stirring. They embody the sensuality of their day and, one can't help thinking, a sense of foreboding.

The title of "Naked Truth," however, looks farther back in time — to Gustav Klimt's painting "Nude Woman" of 1899. Though not included in the exhibit, "Nude" is reproduced in the show's catalog. It presents its mid-haired subject in a manner new for its time: facing forward, as if in a standoff with the viewer. She is both exotic and accessible, given her distant gaze and the hand mirror she holds up to the viewer.

"The mirror," writes Barbara Mattison in the catalog — the German professor co-curated the show with art history professor Ilona Gerson — "reinforces the sense that this painting is much more about how we look than what we look at."

Klimt's prurient painting opened the floodgates to new ways of representing that old staple of Western art, the (usually female) nude. The exhibit that Mattison, Gerson and the others created spans that shift. Karlhuber's — the eldest at 70 in 1902 — Klimt — include several conventionally beautiful and positively erotic bodies (including some males) by Klimt and Egon Schiele. Klimt's black chalk study for a painting, "Standing Nude Girl with Body Bent Forward to the Left," circa 1900, is characteristic.

The latest work in the group is Kollwitz's "Death Greeting at a Group of Children" from 1934, a lithograph of a long armed figure in a cape scooping up one dead child and reaching for another whose face shows terrified terror.

Most of the work here dates from between 1900 and the late '30s. Some present images of artists struggling with academic traditions, two by Grosz fairly late: classical conventions to stretch his "Adoration" (1932),



"Standing Nude Male Academic Drawing" by Egon Schiele



"Nude Woman (Study for Tattered Woman)" by Otto Dix

MANY OF THESE DRAWINGS, LITHOGRAPHS, ETCHINGS AND WOODBLOCK PRINTS HAVE LOST NONE OF THE SHOCK THEY IMPARTED IN THEIR DAY.



"Standing Nude Girl with Body Bent Forward to the Left" by Gustav Klimt

one of the more disturbing works on display, as a quickly rendered sketch of a male bust, complete with an erect phallus, atop a pedestal. The figure echoes Greek busts of the god Hermes, which often showed him erect — but this one has a looting grin and a disintegrating hand. In a kind of surrealist revolution, Grosz adds two nude women worshipping the figure from prostrate positions on the floor, their heads high in the air.

Grosz was parodying another classical tradition in his "Woman Nudes Man" (1932). The drawing made up the

Roman figure of Christy, who was used to lure stricken her father to keep him alive. But Grosz shows the stricken male with an erection, clearly enjoying his snack.

Works created after World War I often use the body to reference the war's carnage, the nation's humiliation resulting from the Treaty of Versailles, and Germany's falling economy, which was being ravaged by inflation. As Gerson writes, these nudes are "metaphor[s] for the body politic and capitalist excess." Dix's grotesquely big bodied women, particularly the prostitutes and

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THE ACT OF LIVING Large-format color photographs of nature and society (in Vermont November 6-30; info: 405 229-0290) and **Stable State** Photographs of the American West (in Washington, D.C. November 1-15; info: 202 347-0400)

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CALL TO ARTISTS

CREATIVE COMPETITION For 2000 and 2001, the American Art Association is seeking artists to create a new work of art for the year 2000. The winner will receive a cash prize of \$10,000 and a commission for a new work of art for the year 2000. The deadline for entries is November 15, 2000. For more information, visit the American Art Association website at www.aart.org.

THE FRONT DESK NEW Artists are invited to submit a new work of art for the year 2000. The winner will receive a cash prize of \$10,000 and a commission for a new work of art for the year 2000. The deadline for entries is November 15, 2000. For more information, visit the American Art Association website at www.aart.org.

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her play depicted as "Lust and Violence" (1920), might be understated in this way. Both figures gaze self-satisfied, directly at the viewer, who must then accept the challenge of "seeing" Woman society for what it is.

All these extraordinary works belong to the Serge and Valéry Solovyev Foundation, Serge was a Vietnamese-born art collector who specialized in German and Austrian Expressionism, had a New York gallery for years, and died in 1996. The foundation has no website, but, according to Mathias, a holds more than 1,000 works in a warehouse in Queens. Some appear at the MoMA Gallery in Manhattan, which Solovyev co-organized with founder Ronald Lauder, the Swiss Lauder cosmetics magnate.

Middlebury was invited to submit proposals for exhibits of the Solovyev Foundation's life-size collection of works on paper after the Foundation's director, Michael Lesh, saw the edge on a computer with his daughter, says museum director Richard Scudiero. "Michael Lesh" is the second of three "named exhibits." The first, "Visual Woman: 1904-1932" occurred last year, the third, scheduled for fall 2006, "Bleed and Deem Visual Expression and Return as Visual Woman."

"Naked Truth" is particularly powerful in the way that most artistic challenges to depicting the body are, think of the reaction to photographer Robert Mapplethorpe's nudes. Indeed, these works on paper equally have the same dare today that they — or works like them — had in Munich in 1937. There, Hitler exhibited them as evidence of the cultural decay of a society run by Jews. He intended a second, concurrent exhibit, titled the "Great German Art Exhibition," to direct taste toward the idealized bodies of "racially pure" art.

In the end, viewers share with their friend. More than two million came to see "Degenerate Art" — twice the membership of the "Great" exhibit. ☐

INFO Naked Truth: Approaches to the Body in Early Twentieth-Century German Art, on view through December 13 at M+Gallery, College Museum of Art, museum.mcgill.edu.

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VIEWS OF LAKE CHAMPLAIN AND BEYOND
Local landscape paintings by Carolyn Hall are being loaned from her studio to public libraries. Schedule and city, date, and opening by: Nicole Russell. Through December 30. Info: 345-8822. Location: Various libraries in the state.

berry/mon Epeller

ALUMINUM WHEELS AND JEWELRY CASES
In her new sculpture series, Epeller works in aluminum wheels. Through December 30. Info: 855-0353. Location: Gallery in Montpelier.

JANET WOODHEAD Most art using simple elements of form, color, and line. Through February 26. Info: 426-3331. Location: Public Library in Montpelier.

JONATHAN NAYLOR "Nostradamus" new about past and paintings by him in wood and ink. Through December 31. Info: 855-0353. Location: Library in Montpelier.

MARK LORAIN Works about art, art history. Through November 30. Info: 426-3331. Location: Public Library in Montpelier.

WINTER ART IN THE Works from now until taught artists in 2013 with local artists and community. Info: www.winterart.org. Through December 31. Info: 426-3331. Location: Various locations in Montpelier.

ROBERT HALLO BRUNELLE, JR. AND GOWAN KARL New works in small scale sculpture by the Vermont artists. Through December 31. Info: 353-1233. Location: Gallery in Montpelier.

YOUNG AND FORT A group of new art by artists who attend to the Vermont Museum of Contemporary Art. Through December 31. Info: 353-1233. Location: Gallery in Montpelier.

MIKE WILSON Art and sculpture by the artist. Through December 31. Info: 353-1233. Location: Gallery in Montpelier.

VICTORIA PATRICK GORDON "Theory is the most important" sculpture by the artist. Through December 31. Info: 353-1233. Location: Gallery in Montpelier.

ARTS CENTER FOR THE ARTS, 10-11 PM



Monique van de Ven Despite its name, "Gilded Bear South" is not a show of found-object artwork, but rather of hand-like ceramics. In her latest work, she uses found objects—things the artist encounters while walking in her favorite spots near the White River. "I discover artifacts that I find lovely or intriguing," she says, offering examples that include "leathers, leaves, skeletal remains, bark, animal fur, bear claws, rusty car parts [and] worn-out snow tires." She uses these resources both to inspire and form her clay slip sculptures, which are "made to look like they were perhaps excavated." Van de Ven's emphasis on locality is more than coincidental. Leaving one of her pieces in 2013 prompted her to move away from Vermont and into the unknown. "I knew this was the perfect time to leave my 'hot seat' comfort zone," she says. On view at the Rutland Memorial Library through December 31. Photo: "River Rocks," ceramic sculpture by van de Ven.

Pre-K through 8th grade campus tours led by high school students and faculty | Lantern making | Bee wax sculpting | Card making | Info to Waldorf Education at 11 am

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10:00 AM - NOON

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QUESTIONS?

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UNIVERSITY OF VIRGINIA

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BOOKREVIEW: Photographs, statements, interviews and slides illustrating the women who came first. From the first ladies of war, really persistent in their valour, to the Corps of Cadets and vocational postcolonial fields. Strong December 25, 1916-1917. 100th Anniversary of the Royal Canadian Mounted Police in Newfoundland

ВВЕДЕНИЕ / ВВЕДЕНИЕ

20th Century Collection. Landscapes possibly by 20th-century and 21st-century artists that reflect the legacy of museum nameplates and artists: Helen and Philip Bryson. Through December 30. Info: 844-2120. Open Palmers of Saffery in Jaffreyville.

ELLEN SWARTZ: "Lutescens" (circular oil paintings, acrylic and egg aquatint) (8" Through 8" squares) (2012) (2012). Green Mountain Fine Art Gallery in St. Louis.

FRAMING / WORDS ON PAPER Two- and three-dimensional works by 11 artists including Elizabeth Lawrence Green and Chaka Wilson. Not decorated space will showcase the rough and tumble, apes and humans. Through November 20. Info: 312-638-0388. Helen Clay and Center is on view.

GABRIEL YEROMENYA, "Our World (Eurasians & Caucasians)" highlights the artist's paintings constructed from photos of the real world. Through December 31, 2015, 4-6 PM. Located at West Branch Gallery in Glenside.

Exhibition Info: PDA/Georgia installation of shape studies, interactive touch-like Washington, DC, DC, through November 8, 2014. EYE 1145, Johnson Gallery, Johnson State Gallery.

GROUP PHOTOGRAPHY SHOW Photographs by Lauren Mays Ed. Cheri D'Onofrio, Mike Laffy, Graham Hopper, David Tenney, Parker, Reggie Williams, Katherine Williams and Sarah Ross. Through November 27. Info: 832-7422. Thru. via www.thru.com

ROCKGARTER AVIATION ART Illustrations currently include the P-51 Mustang, a WWII glider and the B-29. Mustang is a light bomber with a Mustang. Many drawings and drawings are not easily edited. Theough December 31, 2004, 2004, Please Profiles Exchanges, Illinois.

road river valley/Austerbury

HARVEST MOON: "From the Mountains to the Parklands and Figures" poetically like *Harvest Moon* is a beautiful addition. The single is available in 1994-1997. And it's coming to a store near you.

December 31, 1994. 4:00-8:00 PM Festival Gallery in
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SHORT HOUSES, TRAIN-THIRNED. Photos by Andre Rubenstein; photo essay by Peter Moravcsik; unique short stories by Rick Margolis. The vagabond December 10. ISBN: 9781613731103. Buy from [Barnes & Noble](#).

JOHN CLIFTON 'Heartfelt Guardians' deal with our
Epiphanies, e-darlings, pambings, and still sad places.
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Colleen, Tessa Hall Theatre, in Hollywood



Donald Saaf "Polky" can be an off-putting word for many contemporary artists, but not for Vermont painter Donald Saaf, whose new works are on view in the solo show "Towns and Country" at Castleton Downtown Gallery in Rutland. Saaf describes these multimedia scenes as "a combination of my pursuit to create a relevant modern-day 'folk' painting. Paintings that tell stories and reflect the dreamslike essence of everyday life." Using paint, fabric and pencil, Saaf creates textured rural landscapes populated by familiar houses. Warm colors and soft edges render the figures as if glowing as they engage with their neighbors, wildlife and natural landscape. Through October 31 and a reception in Friday, November 5, 4 to 6 p.m. Featured "Apple Orchard," a painting by Saaf.

[illegible]

NAKED TRUTH: THE BODY IN EARLY TWENTIETH-CENTURY GERMAN AND AUSTRIAN ART (Nov. 2–Jan. 2) and **Endeavouring to Exceed Bound: Edgar Allan Poe's "The Daguerotype"** (Nov. 2–Jan. 2) are featured. Other highlights include works by Hans Holbein the Younger, Hans Baldung Grien, and Hans Baldung Grien's *The Fall of Man*. For more information, call 402-328-3333 or visit the website www.museumofart.org.

► **PERSPECTIVE** Photographs of the natural world by Stuart Calverton. Co-Jacobeth, Michael McCulloch and Jan Wain. Reception: Saturday November 11, 11-12 p.m., through November 20. Info: 414-5846. Englewood Gallery (East Street) w. Ashland Avenue.

FORGOTTEN BY A FOREST: MEN AND MACHINE. Contemporary images from Egypt's *al-Ahram* journal of George Trevelyan's perambulations through the archaeological ruins of Egypt's logging industry. Through January 10 (info: 201-442-1141). National Endowment for the Arts, Arlington.

STACEY STAMHOPELOWOOD "I was told he had like 25 tons of it and they all parked themselves and I was like, 'whoa—what kind of power.' Though honestly SO into it [THF]. The National Museum of the Marine has a really Motherf---in' good collection."

WARNING: REMIXES: All American artist, 40+ tracks. Contemporary works by the internationally known. Includes all of the classic, with more from his recent.

movies

Burnt ★★☆☆

The other things have been getting lower and further between for Bradley Cooper at first glance, but never might appear to be in great shape. How many actors, after all, can come Oscar nominations every year since 2012? Many still be deserved to win last year for his powerful turn in *American Sniper*. I did.

On closer examination, however, that picture turns out to be more exception than rule. Forster said the film that Cooper made with Clint Eastwood and Brad Pitt, *The Way, Way Back* (2013), classics such as *21* and *Raiders of the Ark* (2011), and *MTV* series by revisited *The Hunger* that the film never made it when they had their life.

It got worse. And it's not talking about the *Guerrero* Cross behind top that hole. *Alibi* in complete within days of its May release. Did you know that Cooper and Jesse Lawrence have in fact starred in three movies together.

Against all odds, the power grip followed up their hit *Silver Linings Playbook* with a crime directed by an Oscar winner and based on a best seller — then watched a launch in post-production hubs for years before going straight to video on demand. *Alibi* did play on 28 screens for two weeks

in 2014, ended up on 15 percent rating on Rotten Tomatoes and grossed a domestic total of \$114,361. No. 1 in its category's bench of actors. It's certainly successful.

Which, coincidentally is the critical consensus on *Burnt*. Producers the Weinsteins originally had big post-apocalyptic plans for this sign of an egomaniacal egoist chef who consumes women's reputations and attempts a comeback at the restaurant of an old friend in London. Then the reviews started coming in, and that Oscar campaign was killed in less than it takes to reveal a dinner reservation.

Cooper plays a culinary rock star named Adam Jones (a member of his staff actually informs his girlfriend, "To be clear, he's like the *Batman* Season 7"). Having gotten his act together after a spectacular flourish in Paris, he convinces the use of his mentor to let him take over the former's position. Ben Affleck gives an appealing performance as the mentor of whose problem his family fortune because he's in love with Jones. That finish in the formula code, what reason could the movie be profitable.

There's the backdrop story of a gifted husband who embarks on a quest for his dead Madison star and the chef's husband who has crew fails to meet his demanding standards



THE BURNING Cooper may come first, but Jesse Lawrence is a hot-headed chef's a recipe for disaster that much about the movie is a long history of the genre.

After thousands more (including one directed by his son-in-law) (New interest (Steve Miller) that would have revealed in his director or producer if anybody in the kitchen had a telephone — he knows life lessons, and he isn't in the kitchen a day by the time the credits). For all practical purposes, it's *How to Succeed in Business Without Really Trying*.

The thing is it's actually kind of a good one. Predictable, sure, but cleverly and peppered with delicious dialogue. Cooper's script seems to find that same place in "I want to make food that makes people stop eating." And more than a little moving.

Director John Wells (*The Company Men*) specializes in stories that celebrate human connection without getting messy about it.

No Oscar nomination will be forthcoming for Cooper's Romy into food porn, but there may yet be a silver lining for him this year. *Alibi* for Christmas release in a film called *Alibi* in which he stars. More importantly, the female lead is Jennifer Lawrence and the director is David O. Russell. *Alibi* seems like the audience are going to sit up.

RICK KISINAK

Our Brand Is Crisis ★★☆☆

An optimal might go to *Our Brand Is Crisis* expecting a "Vox" or *Primary Colors* starring Dennis Quaid — a classic, pitch deck which reminds about the machinations of political spin doctors. That cannot would be disappointed to find a rapid rising, short-term victory of any kind, that isn't sure whether it wants to be a statement or a flustering star vehicle.

The expectation has some basis, given that Quaid shares its fall and promise with a documentary that followed American strategy far here — including James Carville — as they did away with the back to back made believe voters in elect a presidential candidate who was winning in the polls. That 2006 film, printed on empty picture of the political process, inspiring actor Nathan Gross to describe Jimmy Carter, its central figure, "a harder to see something with me trying to run through his voice."

Now that's the kind of character who might have stretched Quaid's range and earned her another Oscar. But screenwriter Peter Straughan and director David Gordon Green have chosen a less bold route, one that shows the career, mistakes, and talk to talk while ultimately preserving her likability.

Bullock plays Jane Bullock, a composite character "suggested by" the documentary



OUR BRAND Quaid manages to put a promising spin on this movie by comedy that stars Bullock as a state of strategy.

(according to the credits), whose brilliant career in a political strategist ended in disgrace and which his sequence that plays like an irrelevant parody of every sports coach's war, *Adam* and *Andrew* Marlowe took to her decision moments meant to beg her to shepherd the aging campaign of Pedro Castillo (Joaquin de Almeida). Jane couldn't care less who wins the Bolivian presidency, but when she meets her old nemesis (Drew Barrymore) in the political opposition, she's in.

The script goes out of its way to show us that Castillo is not a worthy adversary but merely an arrogant power player. Ransing against a candidate with overbearing egoist

and, he can triumph only through the last tactics of a manufactured "victory" — so Jane understands.

Yes, he is good, because Jane is not only, right? Or is she a halfway, post-hoc prime actress going back for a rematch? The movie can't seem to decide whether it's rewarding as it is to root for her or not. The script uses the similarities of Strauss's character to make Jane look better by comparison, then quickly reminds us that the people of Bolivia really have more pressing concerns than these two skeletons and their personal vendettas.

We might figure: Gross is the moral mess-up — and Gross's underdoggedness

ties, which comes to life only in a head party meetings — if only Strauss's script were smarter, ending with the verbal victory of professionals at the top of their game. But *Adam* and *Andrew* Marlowe are not, and Bullock looks for worthy campaign partners. Four scenes like David and Marlowe go to work, their faces nervously checked, while long scenes focus on the Powers of Jane.

Bullock does fine at conveying the other actor's self-interest and strong self-satisfaction. The problem is that, by the time Jane's characterly accepted comeback are members in conclusion, we don't care — in large part because there are bigger things at stake — like, oh, maybe the lots of a country. For all its own liberal messaging, *Crisis* ends up feeling oddly conservatism. Its structure suggests that the real purpose of the Bolivian election was to help Jane while American life had a lot of the political mess and live a more fulfilling life.

That suggestion may be the unintended consequence of transferring a concept best suited to establish *Crisis* into a star vehicle. But *Crisis* leaves an unpleasant taste — not unlike that of a campaign commercial that surrounds a candidate with real world lightness, then bathes her alone in her own glory.

HANCOCK HARRISON

REVIEWS

NEW IN THEATERS

THE FIFTH WAVE Charles and Charles's beloved comic strip shows how love transcends class boundaries in this 1940s-era comedy. (PG-13) **THE FIFTH WAVE** Charles and Charles's beloved comic strip shows how love transcends class boundaries in this 1940s-era comedy. (PG-13)

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NOW PLAYING

THE FIFTH WAVE Charles and Charles's beloved comic strip shows how love transcends class boundaries in this 1940s-era comedy. (PG-13)

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ratings

★ = refund please
★★ = excellent
★★★ = good
★★★★ = very good
★★★★★ = superb

BACKLASH ASSOCIATES TO RECEIVE THE PROPERTY
OF THE ASSOCIATES TO RECEIVE THE PROPERTY
OF THE ASSOCIATES TO RECEIVE THE PROPERTY

THE FIFTH WAVE Charles and Charles's beloved comic strip shows how love transcends class boundaries in this 1940s-era comedy. (PG-13)

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END OF THE WORLD

PRESENTS

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NOW PLAYING AT FIVE

NOW ON VIDEO

THE END OF THE ROAD ***** Jason Segel looks comically at himself while on a national David Byrne show as he finds himself being 30 and repeats David Byrne's first recording over the course of 11 days in 1984. James Franco! (The Road to Nowhere) (G) (rated) (DVD only: R) (Reviewed by K.M. 1/15)

BECK'S OUTKAST The first of four family animation films to arrive, young girls' mouths achieve a few amazing moments — particularly an outburst by the girl who plays Amy Poehler. But Beck's Mouthy and others — as the credits change over the film (John Cusack) and the film's Ad Council (which) (G) (rated) (DVD only: R) (Reviewed by K.M. 1/15)

SEVEN: A DOCUMENTARY ***** (Reviewed by K.M. 1/15) A documentary about the lives of seven people who have been diagnosed with schizophrenia. The film is a powerful and moving portrait of the lives of these people, showing their struggles and triumphs. (G) (rated) (DVD only: R) (Reviewed by K.M. 1/15)

VICTIMHOOD ***** (Reviewed by K.M. 1/15) A documentary about the lives of seven people who have been diagnosed with schizophrenia. The film is a powerful and moving portrait of the lives of these people, showing their struggles and triumphs. (G) (rated) (DVD only: R) (Reviewed by K.M. 1/15)

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More movies!

Film series, events and live performances other than our own can be found in the calendar section.

OFFBEAT FLICK OF THE WEEK

BY MARGOT HARRISON

The End of the Year

Here on DVD, the first of the four films in the series, "The End of the Year" is a comedy about the lives of four people who have been diagnosed with schizophrenia. The film is a powerful and moving portrait of the lives of these people, showing their struggles and triumphs. (G) (rated) (DVD only: R) (Reviewed by K.M. 1/15)



Offbeat Flick of the Week: The End of the Year. The first of the four films in the series, "The End of the Year" is a comedy about the lives of four people who have been diagnosed with schizophrenia. The film is a powerful and moving portrait of the lives of these people, showing their struggles and triumphs. (G) (rated) (DVD only: R) (Reviewed by K.M. 1/15)

WHAT I'M WATCHING

BY ETHAN DE SILE

This week I'm watching

Marcus D'Amico's **Amnesia** is a documentary about the lives of four people who have been diagnosed with schizophrenia. The film is a powerful and moving portrait of the lives of these people, showing their struggles and triumphs. (G) (rated) (DVD only: R) (Reviewed by K.M. 1/15)



On some days I have a professor of Psychology, and on other days I have a professor of Psychology. On some days I have a professor of Psychology, and on other days I have a professor of Psychology. (G) (rated) (DVD only: R) (Reviewed by K.M. 1/15)

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READ THESE EACH WEEK ON THE LIVE CULTURE BLOG AT www.dayevt.com/liveculture.

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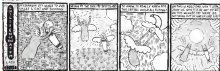
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NOVEMBER 2011

fun stuff

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FRAN KRAUSE

DEEP DARK FEARS



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Have a deep, dark fear of your own? Submit it to cartoonist Fran Krause at deep-dark-fears.tumblr.com, and you may see your musings illustrated on these pages.

KAZ



RED MEAT

Illustration: Max Cannon

Red Meat is a comic strip by Max Cannon.



THIS MODERN WORLD

by TOM TOMORROW





ARIES (March 21-April 19) In "99% Ben Cohen and Jerry Greenfield began selling their new ice cream out of a refrigerated pushcart in Brooklyn, NY. The tip seems good, Ben & Jerry is among the world's best-selling ice cream brands. Cohen and Greenfield are willing to keep transforming the way it does business. "My motto is, 'Change is a wonderful thing,'" says the current CEO. As evidence of the company's intent to keep reinventing its approach, here's a "Ramen Gyoza" on its website, where it tells fans it has tried to sell but ultimately abandoned. "Why Gyoza?" "Gyoza and Tandoi Soup are among the dearest foods in a foodie's life for us to inspire in a pinch of your own. And what parts of your life don't work spiritual? What personal goals would be wonderful to try?"

TAURUS (April 20-May 20) Before he helped launch Apple Computer in the 1970s tech pioneer Steve Wozniak was a disk-jockey owner. Most of the time, people who

called got an automated recording, but now and then Wozniak answered himself. That's how he met Lisa: LisaBee, the woman who later became his wife. "I'm guessing you will have comparable experiences in the coming weeks. Yours! Future offers may come into your life in unexpected ways. It is as if mysterious forces will be conspiring to connect you with people you need to know."

GEMINI (May 21-June 20) Small, snarky, destructive earthquakes are common. Our planet has an average of 5,000 of them every day. This subtle underground mayhem has been going on silently for millions of years. According to recent research, it has been responsible for creating 90 percent of the world's gold. I suspect that the next six or seven months will feature a metaphorical analog process in your life. You will experience deep and dark upheavals and spending this won't bring major disruptions even as it generates the equivalent of gold deposits. While I urge you to welcome and own these on the subterranean level!

CANCER (June 21-July 22) Here's the process I went through to create your horoscope. First, I drew up a chart of your astrological aspects. Then, my spiritual gifts I generated the following: "And I called on my intuitive powers using my unconscious mind to generate symbols that would be useful to you." The response I got from my deeper mind was surprising. It informed me that I should go to a new city that had just opened downtown. Ten minutes later, I was there, going at it, new friends with excited faces. (Source: "Duty Mail" - Chicago's Cosmic Magic Shop) - Henry Dew July 2nd - "Caring With Every Breath" - Sweet, Darling Ginger Snow. I suspect these are metaphors for experiences that are coming your way.

LEO (July 23-Aug. 22) The Beatles sang "You Never Give Me Your Money" from the album "Let It Be," their music being "how to go." I suggest you make it your motto for now. And/or you have not yet begun to feel the value of that sentiment, create the necessary shifts to get yourself in-the-mood. "We"

because it's time to recharge your spiritual battery and the best way to do that is to "give money yourself" in the mystery of leaving nothing to do and nowhere to go. Put your faith in the paradigm of loss. Let everything go to you what you need to know now.

VIRGO (Aug. 23-Sept. 22) Should a perfect storm brew and instead for that it will be a "perfect storm" is it reasonable to think a kindergarten teacher has her husband in an airplane, pilot? Does it make sense to claim about a pilot's ability to land? Of course not. There are many other airlines and pilots that are as safe as the one that landed, but not as obviously so. It is right for you to wish your current lover or best friend could have the same joy in his job as a person's love or best friend? Should you try to see pulse the future so that it's more like the past? And you just find it's a dead end? You have and your heart comes to think, "Oh, I'm not here!" No, no and no. Allow the 4th dimension to be different. And move that time. Celebrate that!

LIBRA (Sept. 23-Oct. 22) In the mid-18th century an American named Cyrus McCormick patented a reaper that had the patent to result over agriculture. It was a mechanical reaper that harvested crops with far less time and effort than the traditional sickle and scythe. But because of the invention, the American reaper was used for 20 years. In fact, that was because many farmers were skeptical of trying a new technology and feared it would ruin their jobs. I don't foresee you having to wait nearly as long for acceptance of your new ventures. Like, they may have to take a little longer.

SAGITTARIUS (Nov. 23-Dec. 22) Repeat the current tensions and debates as you are sufficed gifts from the gods of growth. You're being offered a patent opportunity to commercialize the effects of a self-illuminating you committed once upon a time. Future getting an excellent future. But because of the strength of character that can blossom from dealing with self-illuminating. In fact, I think you would be a saint of a saint of a saint. Now to do so will empower you to take maximum advantage of the upcoming blessings.

CAPRICORN (Dec. 22-Jan. 19) How are things going in a phase when new teachers are being to appear. That excitement was because the coming winter will also be a time when you especially need new teachers. Your good fortune doesn't end there. I suspect that you will have an advanced capacity to learn quickly and deeply. With all these future teachers, in your future Capricorn, I predict that by January 1, you will be smarter, humbler, more flexible and better prepared to get what you want in 2016.

AQUARIUS (Jan. 20-Feb. 18) American author Mark Twain seemed to enjoy his disquiet with the novels of Jane Austen who died 10 years before he was born. "Her books made me so that I can't conceal my thing," he said, and even as he confessed that he had passed some of her work multiple times, "every time I read Pride and Prejudice," he wrote to a friend about Austen's "mad" genius, "it's just to dig her up and beat her over the skull with my own old bow." We might ask why he repeatedly sought an experience that bothered him. I am posing a simple question to you, Aquarius. According to my analysis, the coming weeks will be an excellent time to renounce, once and for all, your association with anything or anyone you are selected to disliking.

PISCES (Feb. 19-March 20) The Sahara in Northern Africa is the largest hot desert on the planet. It's almost the size of the United States. Could cover a mile the hardest by low and the temperature of the sand can easily exceed 132 degrees Fahrenheit (55 degrees Celsius). That's why it was so hot and dry when our first home in February of 1930 for the first time in memory. This area in the world's oldest wilderness region 30 years later. The experience is similar to yours in your world. Pisces, like the desert, your past was an should be mostly interesting and original. I recommend it. If you ever have an update, Sahara's best desert is the desert between the palm trees because it lived off the palm, standing as they are.

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